

4895. ee. 24

A

Treatise of Music,
CONTAINING THE
P R I N C I P L E S
O F
C O M P O S I T I O N.

W H E R E I N

The several Parts thereof are fully explained, and
made useful both to the Professors and Students
of that Science.

By Mr. R A M E A U,

Principal Composer to his Most Christian Majesty, and to
the Opera at *Paris*.

Translated into *English* from the Original in the *French* Language

L O N D O N :

Printed for J. FRENCH, No. 47, opposite Hatton-
Garden, Holborn.

Treatise of Music

CONTAINING THE

PRINCIPLES

OF

COMPOSITION

WHICH

The several Parts thereof are fully explained, and
made useful both to the Professors and Students
of that Science.

By M^r. R A M E A U.

Principal Composer to the Most Christian Majesty, and to
the Opera at Paris.

Translated into English from the Original in the French Language

L O N D O N

Printed for J. FRENCH, No. 45, opposite Lincoln's

Church, Holborn.

A

T A B L E

OF THE

C O N T E N T S.

C H A P. I.	Page
<i>Introduction to Practical Music</i> ———	I
C H A P. II.	
<i>Of the fundamental Bass</i> ———	11
C H A P. III.	
<i>Of the perfect Chord, by which begins Composition in four Parts</i> ———	12
C H A P. IV.	
<i>Of the Succession or Sequence of Chords</i> ———	13
C H A P. V.	
<i>Of some Rules that must be observed</i> ———	17
C H A P. VI.	
<i>Of the Chord of the Seventh</i> ———	18
C H A P. VII.	
<i>Remarks touching the Discord</i> ———	23
C H A P. VIII.	
<i>Of the Key, and of its Denomination of Flat and Sharp</i> ———	ib.
C H A P. IX.	
<i>Of the Manner of Modulating harmonically, when a diatonic Progression is given to the Bass</i> ———	25
C H A P. X.	
<i>Of the continued Bass</i> ———	31
2	C H A P.

A TABLE of the CONTENTS.

	Page
C H A P. XI.	
<i>Of the Progression of the Bass, which fixes at the same Time that of the Chords, and of the Manner of reducing a derivative Chord to its fundamental Chord</i> ———	31
C H A P. XII.	
<i>Of some other Rules taken from the last Example</i> —	39
C H A P. XIII.	
<i>Of the perfect Cadence</i> ———	41
C H A P. XIV.	
<i>Of the Leading Note, or sharp Seventh, and of the Manner of resolving all Discords</i> ———	42
C H A P. XV.	
<i>Of the Eleventh, otherwise called the Fourth</i> ———	44
C H A P. XVI.	
<i>Of the irregular Cadence</i> ———	46
C H A P. XVII.	
<i>Of the different Progressions of a Bass that bear a Relation to each other, wherein the Harmony doth not alter in the upper Parts</i> ———	50
C H A P. XVIII.	
<i>Of the Manner of preparing all Discords</i> ———	53
C H A P. XIX.	
<i>Shews where Discords cannot be prepared</i> ———	57
C H A P. XX.	
<i>An exact Enumeration of all the different Progressions of the Bass, according to the different Discords therein used</i> ———	60
C H A P. XXI.	
<i>Of the Chord of the Second</i> ———	65
C H A P. XXII.	
<i>Of Keys and Modes in general</i> ———	67
A R T I C L E S	
1. <i>Of sharp Keys</i> ———	ib.
2. <i>Of flat Keys</i> ———	69
C H A P. XXIII.	
<i>Of Modulation, or the Manner of removing from one Key into another</i> ———	72
C H A P. XXIV.	
<i>Some further Rules on the foregoing Chapter</i> ———	74
C H A P.	

A TABLE of the CONTENTS.

C H A P. XXV.		Page
<i>Shews what Chords are to be given to the Notes of a Bass in all Progressions</i>		78
A R T I C L E S		
1.	<i>Of Cadences, and of all that hath a Relation to a Close of a Song or Melody</i>	ib.
2.	<i>Of imperfect Cadences</i>	80
3.	<i>How the Key may be distinguished, wherein the Progression of the imperfect Cadences are used</i>	82
4.	<i>How to distinguish, in a diatonic Progression, whether the Melody rests or stops upon the Key-note, or upon its Governing-note</i>	87
C H A P. XXVI.		
<i>Of the Manner of practising the Seventh upon every Note of a Key in a diatonic Progression</i>		89
C H A P. XXVII.		
<i>How one and the same Discord may be used in several Chords successively following upon different Notes; and how it may be resolved by Notes that seem to be foreign to that Purpose</i>		90
C H A P. XXVIII.		
<i>Of Licences, and first of the false or flying Cadence</i>		94
C H A P. XXIX.		
<i>Of the Chord of the extreme sharp Fifth</i>		99
C H A P. XXX.		
<i>Of the Chord of the Ninth</i>		101
C H A P. XXXI.		
<i>Of the Chord of the Eleventh, otherwise called the Fourth</i>		104
C H A P. XXXII.		
<i>Of the Chord of the extreme sharp Seventh</i>		106
C H A P. XXXIII.		
<i>Of the Chord of the extreme sharp Second, and of its Derivatives</i>		108
C H A P. XXXIV.		
<i>Of Chromatic</i>		111
A R T I C L E S		
1.	<i>Of Chromatic descending</i>	112
2.	<i>Of Chromatic ascending</i>	114
2 2		C H A P.

A TABLE of the CONTENTS.

C H A P. XXXV.	Page
<i>Of the Manner of practising all that hath been hitherto said</i>	117

A R T I C L E S

1. <i>Of the Progression of the Bass</i>	ib.
2. <i>How consonant and dissonant Chords, Concords and Discords are to be used</i>	118
3. <i>Of major Discords proceeding from the Leading-note, and of those Notes on which they are used</i>	119
4. <i>Of minor Discords</i>	120
5. <i>Of those Concords or consonant Notes that are to be preferred when they are to be doubled</i>	121
6. <i>Of the Measure or Time</i>	ib.
7. <i>Of Sincopation, or of a driving Note</i>	ib.

C H A P. XXXVI.

<i>Of Composition in two Parts</i>	124
------------------------------------	-----

C H A P. XXXVII.

<i>Of false Relations</i>	127
---------------------------	-----

C H A P. XXXVIII.

<i>Of the Manner of composing a Treble or an Air to a Bass</i>	128
--	-----

C H A P. XXXIX.

<i>Of figurative Melody, or of Supposition and passing Notes</i>	133
--	-----

A R T I C L E S

1. <i>Of figurative Melody by consonant Intervals</i>	134
2. <i>Of figurative Melody by diatonic Intervals</i>	137

C H A P. XL.

<i>Of the Manner of composing a fundamental Bass to a Treble</i>	139
--	-----

C H A P. XLI.

<i>Of the Manner of composing a continued Bass under a Treble</i>	149
---	-----

C H A P. XLII.

<i>Useful Remarks upon the foregoing Chapter</i>	153
--	-----

C H A P. XLIII.

<i>Rules to be observed in a Composition of two, three, or four Parts</i>	154
---	-----

C H A P. XLIV.

<i>Of Design, Imitation, Fugues, and Canons</i>	157
---	-----

The Reader is desired to correct some small Mistakes that have inadvertently happened in the Impression, according to the Errata at the End of the Book.

P R I N C I -

PRINCIPLES

O: F COMPOSITION.

CHAP. I.

Introduction to Practical Music.

Of the GAMUT.

AS there are but seven Diatonic Sounds, that is to say, seven Degrees, successively in a natural Voice, so likewise in Music there are but seven Notes, C, D, E, F, G, A, B, which is called the Gamut; and, if we proceed further, it can be but by repeating the first Note, and so on, according to the above Order.

These same Notes repeated, and which are but the Replicates of the one or the other, are called Octaves.

It is proper to add the Octave to the first Note at the End of the Gamut, for better distinguishing this Octave; thus, C, D, E, F, G, A, B, C.

If we begin and end this Gamut by any other Note (which is proper to be practised, though it be contrary to the Diatonic Order) it is plain by this Octave added, that the like may be done to the other Notes; so that, if we begin by G, we must then say, G, A, B, C, D, E, F, G, in ascending; and G, F, E, D, C, B, A, G, in descending; so of the other Notes.

Of Intervals.

The Gamut may be repeated as well ascending as descending, and by different Notes; but the Distance from one Note to the other must also be observed, and this only in ascending.

arises from another; for if we take any other for the first Degree, by placing it at the Beginning and at the End of the Gamut, and following the above Method, we shall always find the same Thing, that is to say, that the Second to the first Note will make the Seventh to the Octave of that first Note.

To make this better understood, it must always be supposed, that the Octave is inseparable from the Note taken for the first Degree; so that having compared a Note with this first Degree, it must afterwards be compared with the Octave, from whence will arise two Intervals, the First of which is called Fundamental or Principal, and the Second, Inverted, as it is in Effect; for if we compare *C* to *E*, and *E* to *C*, we find but a Comparison inverted, in the same Manner as it is in Numbers, by supposing that 8 and 1 represent the same Note, and this Comparison is first made from 1 to 3, and afterwards from 3 to 8.

Of all Intervals, there are but Three that are Fundamental, and which ought consequently to be remembered; they are the 3, the 5, and the 7, which may be placed in this Manner; each first Note answers to 1, and their 3, 5, and 7, answer to the Numbers which denote those Intervals; and when once these three Intervals are known in Relation to one of the seven Notes, taken for the first Degree, we need only to add the Octave to that first Degree, in order to find that the Third becomes a Sixth, that the Fifth becomes a Fourth, and that the Seventh becomes a Second; these Three last Intervals, viz. the Sixth, the Fourth, and the Second, being then inverted from the three first Fundamental Intervals.

1	3	5	7
C	E	G	B
D	F	A	C
E	G	B	D
F	A	C	E
G	B	D	F
A	C	E	G
B	D	F	A

This Article ought to be carefully considered, for the better it be understood, the readier will the rest be comprehended.

Of Cliffs.

There are three Sorts of Cliffs in Music, the Bass, or *F* Cliff; the Tenor, or *C* Cliff; and the Treble, or *G* Cliff.



The Bass, or *F* Cliff, which is the Lowest, is generally placed upon the Fourth, or the third Line.

The Tenor, or *C* Cliff, which is a Fifth above *F*, is placed upon all the Lines, excepting the Fifth.


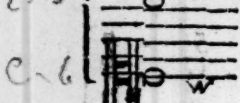
The Treble, or *G* Cliff, which is a Fifth above the Tenor, or *C* Cliff, is generally placed upon the Second, or upon the first Line.

Of


Of Parts.


As Harmony consists in the agreeable Union of several different Sounds, and as these Sounds cannot be produced but from a Voice or an Instrument, each Voice or Instrument is called a Part, and each Part hath its particular Name, which is not always mentioned, but is known by the different Situation of the Cliffs.


EXAMPLES.


10  } First Treble. }
10  } Second Treble. }

These two Parts are adapted to Female Voices.

9  Counter Tenor, the highest of Male Voices.

10  Tenor, a mean Part, the nearest to the Left.

 Bass or Concordant, a mean Part between the preceding and following Part.

 Counter Bass, the most grave, or lowest of Male Voices.

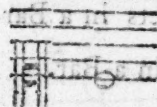
This

This Mark, or Guide w^c , shews that one may exceed the Note until that Mark, at the Discretion of the Composer, who is to keep his Voices within a proper Compass, by Reason that they are always strained or forced, when at the extreme Parts.

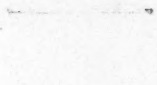
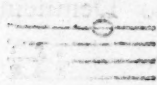
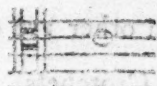
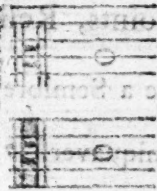
As to Instruments, they have their different Compass; the Violin, for Example, is limited to an Octave below its Cliff, but it is not so limited above. As the Violin and the Harpsichord, or Organ, are sufficient to execute all Sorts of Music in General, we shall pass over in Silence the other Instruments, the Knowledge of which may be acquired by those who practise them.

Of Unison.

Unison is two Notes in the same Degree, or the same Note repeated; the Example shews where the Notes of each Part are to be placed so as to be at the Unison.



Unisons.



As Variety of Parts consists in different Sounds, and not in the Quantity, we may say, that all these Parts are but one; from hence the Unison is forbidden in Composition, yet Beginners may use it until they have made a further Progress.

Of Measure, or Time.

Measure is divided by Bars, and each Bar contains either 2, 3, or 4 Parts, and is distinguished by Common Time and Triple Time. Common Time is when there are 2, or 4 equal Notes, or Parts in a Bar; and Triple Time is when there are but three equal Notes, or Parts in a Bar.

The slowest Movement in Common Time is known by this Mark **C**, by a **♩** when it is somewhat faster, and the quickest of all by **♪**, or 2, or $\frac{2}{4}$.

Triple Time is distinguished by this Mark $\frac{3}{2}$, which is the slowest Movement, and contains three Minims in a Bar. By $\frac{3}{4}$, which is faster, and contains three Crotchets in a Bar; and by $\frac{3}{8}$, which is the quickest of all, and contains three Quavers in a Bar.

There is another Kind of Triple Time marked thus $\frac{9}{4}$, or $\frac{9}{8}$, which is composed of the former, and contains 9 Crotchets, or nine Quavers in a Bar.

There is also another Kind of common Time, composed of Triple Time, marked thus $\frac{6}{4}$, and contains six Crotchets in a Bar; or thus $\frac{12}{8}$, which then consists of twelve Quavers in a Bar.

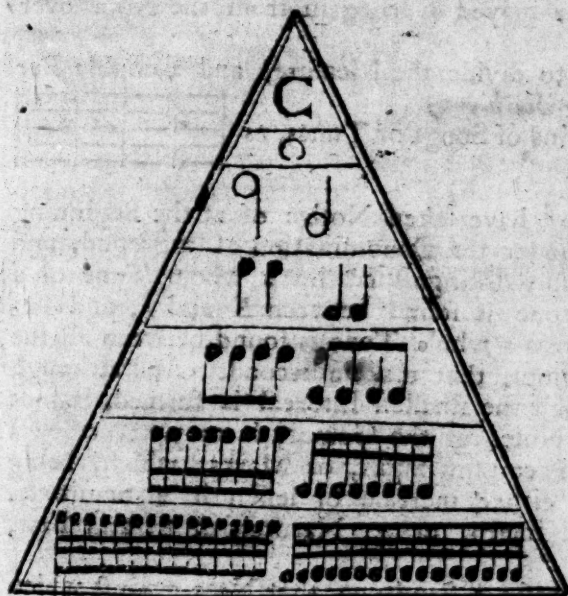
Of Notes and their Lengths, and of Slurs, Points, Rests, or Pauses.

There are six Notes mostly in Use, which are a Semibreve **♩**, a Minim **♪**, a Crotchet, **♫**, a Quaver **♬**, a Semiquaver **♭**, and

a Demisemiquaver **♮**; their Proportions to each other are these, a Semibreve as long as two Minims, four Crotchets, eight Quavers, sixteen Semiquavers, or thirty-two Demisemiquavers.

EXAMPLE.

EXAMPLE.



1 Semibreve.

2 Minims.

4 Crotchets.

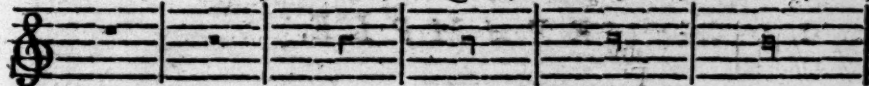
8 Quavers.

16 Semiquavers.

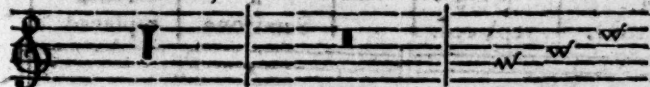
32 Demisemiquavers.

The Characters for denoting Silence, called Rests, or Pauses, are these.

A Semibreve, A Minim, A Crotchet, A Quaver, A Semiquaver, Demisemiquaver,



Four Semibreves, Two Semibreves.



The last Cha-

acter is used as a Guide or Directory to the next Note.


A Point or a Dot, added to any Note, makes it half as long again.

EXAMPLE.

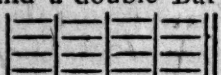


B

A Slur

A Slur is marked thus .

A Repeat is made thus ::, and is used to signify, that such a Part of a Tune must be played over again from the Note over which it is placed.

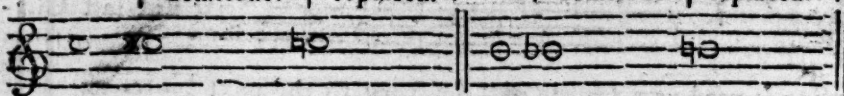
A single Bar serves to divide the Measure, and a double Bar ^{in sections} is set to divide the Strains of Songs or Tunes, as .

The least Interval we have taken Notice of at the Beginning of this Chapter, was under the Denomination of a Second, and this Second may be also distinguished by a whole Tone or a Semitone. The Semitone is found between *E* and *F*, and between *B* and *C*; whereas a whole Tone is found between all the other Notes of the Gamut, that make a Second. And although this Semitone, by which the smallest Interval is formed, be not found between all the Notes of the Gamut, it may nevertheless be used by Means of certain Signs, or Marks, which, being added to any Note, either increase or lessen it a Semitone. These Signs are called Sharp, or \sharp , Natural, or \natural , and Flat, or \flat .

A \sharp , or Sharp, increases a Semitone that Note against which it is placed, whereas a \flat , or Flat, lessens it a Semitone; and a \natural , or Natural, which sometimes bears the Property of a \sharp , is used to contradict those Flats and Sharps, in order to replace the Notes in their natural Order.

EXAMPLE.

C increased a Semitone.	The same Note replaced.	B lessened a Semitone.	The same Note replaced.
-------------------------------	-------------------------------	------------------------------	-------------------------------



Those Intervals whose Difference consists but of a whole Tone, or a Semitone (provided that the Name of the Interval be not thereby altered) are distinguished by Major and Minor, or Sharp and Flat; for Example, the Third from *C* to *E* is called Major, or Sharp, because it exceeds that from *D* to *F*, which is consequently Minor, or Flat; so likewise the Sixth from *E* to *C* is Minor, or Flat, because it contains a Semitone less than that from *F* to *D*; so of the other Intervals that bear the same Name, the Difference consisting only of a Semitone, more or less, and which may be also distinguished by extreme Sharp, or extreme Flat, as will be more fully explained hereafter.

It

It is generally by Means of a \sharp , or \flat , that the Difference from the Major to the Minor, or a sharp or flat Interval, is known; a Sharp \sharp added to the lowermost Note (*F*) generally makes a Minor Interval, and added to the uppermost Note (*G*) makes it Major; on the contrary, a \flat , or Flat, added to the lowermost Note (*H*) makes a Major Interval, and placed against the upper Note (*I*) makes it Minor.

E X A M P L E.

G

I

3d Minor, 3d Major, 6th Major, 6th Minor, 5th, False 5th, or flat 5th,

F H

Extreme sharp 5th.

It is by comparing the upper Note with the corresponding Note in the Bass, that the Major and Minor Intervals in the Example will be found.

When a \sharp , a \flat , or a \natural , is placed over or under a Note in the Bass, it does not alter that Note, but denotes only Major or Minor Intervals.

CHAP II.

Of the Fundamental Bass.

THE grand Art or Mystery in Composition, either for Harmony or Melody, principally consists, and especially at present, in the Bass, which we call Fundamental, and as such must proceed by Consonant Intervals, which are the Third, the Fourth,

Fourth, the Fifth, and the Sixth; so that we cannot make any of the Notes of the Fundamental Bass to ascend or descend, but only by one of those Intervals, the least of which is to be preferred to the greatest, that is to say, that, if we had a Mind to make that Bass ascend or descend a Sixth, it would be better to make it descend or ascend a Third; for it is to be observed, that to ascend a Third, or descend a Sixth, is the same Thing; so likewise to ascend a Sixth, or descend a Third; to ascend a Fifth, or descend a Fourth; to ascend a Fourth, or descend a Fifth, as the following Example sheweth.

E X A M P L E.

The Name of the Note being sufficient for determining a proposed Interval, and knowing that the Third to *C* is *E*, it matters not in the Progression of that Bass, whether *E* be placed above or below *C*; so of the others; and this ought to be well remembered; for when we shall hereafter say, to ascend a Third, a Fourth, a Fifth, or a Sixth, it is to be understood to descend a Sixth, a Fifth, a Fourth, or a Third; or if we say, to descend a Third, it is to be understood to ascend a Sixth, &c. observing that this only regards the Progression of the Bass.

We have not included the Octave among the Consonants, because that the Octave being the Replicate of 1, it is as well for the Bass to remain upon 1, as to ascend or descend upon the Octave; yet we are sometimes obliged to make the Bass descend an Octave, for a greater Liberty to the other Parts, which are to be placed always above the Bass.

C H A P III.

Of the perfect Chord, by which begins Composition in four-Parts.

A CHORD is the Disposition of several Sounds heard together, which Sounds are marked by a Note in each of the Parts proposed.

The

The only Chord we have at present need for, is the perfect, which is composed of one Note placed in the Bass, and of its Third, Fifth, and Octave, placed in the other Parts.

The Gamut will serve to find these Intervals, and this Bass may be represented by the Number 1, as thus :

C, E, G, C, C.
1, 3, 5, 1, or 8.

1, 2, 3, 4, 5, 6, 7, 8. — We have marked 1, or 8, because the Octave is always represented by the same Note that was taken for the Bass.

The Third, the Fifth, or the Octave, may be placed indifferently in any of the Parts, being at Liberty to place the Third above the Fifth, or the Octave, and the Fifth above the Octave, provided that those Intervals are found to be always above the Bass; and each Part is to be kept within its natural Bounds, and so contrived, that the Tenor may be above the Bass, the Counter-Tenor above the Tenor, and the Treble above the Counter-Tenor.

CH A P. IV.

Of the Succession or Sequence of Chords.

IF the Bass is to proceed by consonant Intervals, the other Parts on the Contrary are to proceed by diatonic Intervals; so that in these last Parts we cannot skip from one Note to another, but to that which is the nearest; as thus: C can go but to D, or to E, if it does not keep on the same Degree, as it often happens; so of the others; and here follows the Manner of doing it.

1. We chuse a Note which is called the Key-note, by which the Bass is to begin and end: This Note fixes the Progression of all those contained within the Compass of its Octave: If then we take C for the Key, we can use as well in the Bass as in the other Parts, but the Notes C, D, E, F, G, A, and B without it, it being permitted to alter them by any Sharp or Flat.

This Note C being placed in the Bass, you dispose the Chord in the other Parts, observing that which makes the Octave to C, that which makes the Fifth, and that which makes the Third.

2. If after C the Bass ascends a Third A, or a Fourth B (see the Example) the Tenor—that made the Octave to C, which is the

the Bass, ought afterwards to make the Fifth to the Note which in that Bass ascends a Third or a Fourth after *C*.

The Counter-Tenor, which made the Third to *C*, ought afterwards to make the Octave to the Note which ascends a Third or a Fourth; and the upper Part, or Treble, which made the Fifth to *C*, ought afterwards to make the Third to the Note so ascending a Third or a Fourth.

3. If after *C* the Bass ascends a Fifth *C*, or a Sixth *D* (see the Example) the Tenor—which made the Octave, ought, afterwards, to make the Third; the Counter-Tenor—that made the Third, ought afterwards to make the Fifth, and the upper Part, or Treble that made the Fifth, ought to make the Octave.

4. and Lastly, Those that will not burthen their Memory by retaining the Progression of each upper Part, in respect to the Bass, need only to remember, that each of those Parts can make but one of the three Intervals that compose the perfect Chord, and only in three different Manners, either by keeping on the same Note, or on the same Degree, or by ascending or descending diatonically whatever Road the Bass may take; so that if a Note of one of the Parts can make the Third, the Fifth, or the Octave, without altering its Position, it must absolutely remain; but if by this Manner you cannot find any one of those Intervals, you will infallibly find it by making it ascend or descend diatonically.

If two Parts should, by Chance, happen to meet upon the same Note or Degree, whereby one of the Intervals in the perfect Chord should be wanting, it would proceed from one of those two Parts having made one of the three Intervals of that perfect Chord, either by ascending or descending: So that, having made it to ascend, it must afterwards descend, or having made it to descend, it must afterwards ascend; which is natural to that Part that makes the Fifth to a Note in the Bass followed by another ascending a Fourth, to which Note, so ascended, this Part can make the Octave by descending, or the Third by ascending, to which Degree this Part ought then to ascend; this is also natural to that Part that makes the Octave to a Note of the Bass followed by another ascending a Fifth, and, in that Case, that Part must descend upon the Third, to the Note which ascends a Fifth in the Bass.

EXAMPLE.

an
excellent
rule -
in the
progression
of Perfect
Chords -
C.S. —

E X A M P L E.

5. J 3. H 5. J 3. H 5. L 8. L 5. L 8. E 5.

Treble.

3 G 8. F 3. G 8. F 3. H 5. J 3. H 5. J 3.

Counter Tenor.

8 E 5. L 8. E 5. L 8. F 3. G 8. F 3. G 8.

Tenor.

A B C D

Fundamental Bass.

Ascend a 3d, or descend a 6th.	Ascend a 4th, or descend a 5th	Ascend a 5th, or descend a 4th.	Ascend a 6th, or descend a 3d
Ascend a 6th, or descend a 3d.	Ascend a 5th, or descend a 4th	Ascend a 4th, or descend a 5th.	Ascend a 3d, or descend a 6th

The Progression of the upper Parts in this Example may be easily remembered, since you will find in all but 8, 5; and 8, 3, E, F; 3, 8, and 3, 5, G, H; 5, 3, and 5, 8, J, L; when the Bass ascends a Third A, or a Fourth B, it is found that 8 leads to 5 E; 5 to 3 J; and 3 to 8 G: And when the Bass ascends a Fifth C, or a Sixth D, it is found that 8 leads to 3 F; 3 to 5 H; and 5 to 8 L: So that, whatever Road the Bass takes, we may know by the first Interval (be it a Third, Fifth, or Eighth) that which must be the next to the following Note in the Bass; and so on until the End, by following the same Method, for each Part separately, and observing that the 3, 5, and 8 be always contained in the three upper Parts, being at Liberty to give to any one of the Parts the 3, 5, or 8, to the first Note of the Bass; but in a Succession or Sequence of Chords, one cannot help following the Method above prescribed, to each Part that shall have made the 3, 5, or 8th.

It

It appears also by this Example, that this Order prescribed doth not only happen between the first and second Note of each Bar, but likewise between the second Notes of a Bar and the first of the next; so that, wherever the Progression of the Bass is the same, that of the other Parts will be so likewise. Therefore, the Interval marked *A*, between the two Notes of the first Bar, and between the two last Notes of the Example, being the same, the Progression of the upper Parts must likewise be the same; so of the other Intervals of the Bass marked by a *B*, a *C*, or a *D*. as well above as under the Bass: Nevertheless, one must not strictly seek the like Uniformity in one upper-Part only, by Reason that the Succession of Chords will oblige it to make sometimes the Third, sometimes the Fifth, &c. but it will always be found, that that Part which hath made the Third, the Fifth, or the Octave, will always follow the Progression which is assigned to it by that of the Bass. From hence it is to be concluded that, after having fixed and determined the Chords of the Parts according to the Progression of the two first Notes of the Bass, we must also fix and determine the Succession by that of the second Note of the Bass to the Third, from this to the Fourth, and from this to the Fifth, and so on to the End, each Note of the Bass always making one of the consonant Intervals prescribed to its Progression with that that follows or precedes it; and each Interval of that Bass fixes or determines the Progression of the upper Parts.

We have placed the Number 1, either above or below each Note of the Bass, to shew that in each Chord there will be found but the Numbers 1, 3, 5, 8.

You may at present compose a Bass after what Manner you will, nevertheless, by making it begin and end by the Note *C*, being at Liberty to make it proceed by all the consonant Intervals, without altering the seven Notes, *C, D, E, F, G, A, B*, by any Sharp or Flat, and observing to avoid the Note *B*, in the Bass only, and after having disposed the first Chord in each Part, the Progression of those Parts that make the 3, 5, or 8th—will be fixed by that of the Bass.

EXAMPLE.

E X A M P L E.

5. 8. 3. 8. 3. 5. 3. 8. 5. 3. 5. 3. 5. 8. 5. 8. 5.

Treble.

3. 5. 8. 5. 8. 3. 8. 5. 3. 8. 3. 8. 5. 8. 3. 5. 3. 5. 3.

Counter Tenor.

8. 3. 5. 3. 5. 8. 5. 3. 8. 5. 8. 5. 8. 5. 8. 3. 8. 3. 8.

Tenor.

Fundamental Bass.

To ascend a 5. 6. 4. 6. 6. 4. 4. 4. 3. 5. 3. 5. 3. 5. 5. 4. 5. 4.

Remember that to ascend a Sixth, or descend a Third, is the same Thing; likewise to ascend a 4th, or descend a 5th.

It is proper at first to begin by Common Time, and you may use either a Minim or a Crotchet for each Part of the Measure or Bar, in the same Manner as we have used a Semibreve.

It is easily perceived, that the Disposition of this Bass depends only upon Fancy or Taste; yet one may keep to it in the Beginning, to see if the Parts that will be placed above it be agreeable to ours; after which you may compose other Bases at Pleasure, observing that the last Note of the Bass ought always to be preceded by another of the Distance of a Fourth below, or a Fifth above it: that is to say, that the Note C ought to be preceded by the Note G, at the Conclusion, or final End of the Piece.

C H A P. V.

Of some Rules which must be observed.

1. **T**WO Octaves, or two Fifths, are never to follow one another immediately; yet it may be practised in Pieces of four Parts, provided that the Progression of the two Parts that make two Octaves, or two Fifths, moves by a contrary Motion, that is to say, that if one of the Octaves ascends, the other ought to descend.

C

Example

Example of two Octaves, and two Fifths, moving by a contrary Motion.



2. You must avoid ascending from a Minor, or flat Third, to the Octave, which cannot be found in the foregoing Examples, by Reason that the Major or Minor, or sharp or flat Third, was not as yet in Question; but the Discord we are going to treat of, will easily make us observe this Rule.

CHAP VI.

Of the Chord of the Seventh.

ARTICLE I.

Supposing that you are arrived at a sufficient Knowledge of the consonant Intervals, of which the perfect Chord and the Progression of the Bass are composed; the Relation, which these Intervals bear together, is now to be examined; and without taking any Notice of the Octave, which may be looked upon but as the Replicate of the Bass, represented by the Number 1, it will be found, that the perfect Chord is composed of three different Sounds, the Distance of which, from the first to the Second, is equal to that from the Second to the Third, as appears by these three Numbers, 1, 3, 5, a Third from 1 to 3, and another from 3 to 5. Now, to find the Chord of the Seventh, one need only to add another Sound in the same Proportion thus, 1, 3, 5, 7, which makes another Third from 5 to 7; and this last Chord differs from the perfect, only by the 7th, which is added to it.

This Interval added to the perfect Chord, being Dissonant or a Discord; the Chord wherein it takes place is called Dissonant, and the Octave may be added to it, as in the perfect Chord, either for composing in five Parts, or for giving a better diatonic Progression to the upper Parts; in which Case it is to be observed, that the Octave oftentimes takes the Place of the Fifth, which is indifferent, there being, in that Case, only to let the Parts follow their natural Course, which is to proceed diatonically

cally, whether the Octave, or the Fifth, happens to be in this Chord of the Seventh, or not; as to the Third, it cannot properly be left out.

This Chord of the Seventh must not at present be used, but only upon such Notes of the Bass as are preceded and followed by a Fourth ascending, or a Fifth descending.

The dissonant Interval of this Chord, which is the Seventh, ought to be prepared and resolved by a consonant Interval; that is to say, that the Note which made the Seventh to the Bass must be prepared and resolved by a Third. The Third which prepares or precedes the Seventh must be upon the same Degree, or upon the same Space or Line with the Seventh that follows it; and the subsequent Third, by which the Seventh is resolved, is to descend diatonically.

It must be so contrived, that the first Seventh be heard upon the first Note, or Part of the Bar, and consequently prepared upon the second Note, or Part of the preceding Bar; the first Seventh being that which is not immediately preceded by another Seventh. As soon as a Seventh hath been taken upon a Note of the Bass that hath been preceded by a Fourth ascending, or a Fifth descending, the Bass must always proceed by the like Intervals, until the Key-note, which at present is that of *C*, by giving the Chord of the Seventh to each Note, excepting the Key-note and its Fourth, which are *C* and *F*. *C*, or the Key-note, is excepted, because the Key-note cannot be deemed as such, but with the perfect Chord; and *F*, or the Fourth, is excepted, because, it being forbidden to use the Note *B* in the Bass, if the Fourth, or *F*, carried the Chord of the Seventh, it would in that Case be obliged to ascend a Fourth, or descend a Fifth upon *B*. *E* is likewise to be excepted, since one could not give it the Chord of the Seventh, without its being preceded by *B*, by reason of the Progression limited to the bass of this Chord; so that this Chord of the Seventh is not for the present to be used, but upon the Notes *A*, *D*, and *G*.

E X A M-

E X A M P L E.

3. 8. 5. 8. 5. 5. 3. 5. 8. 3. 8. 5. 3. 8. 5. 8. 5. 8. 5.

Treble.

5. 3. 7. 3. 7. 3. 8. 3. 5. 8. 5. 3. 8. 5. 3. 7. 3. 5. 3.

Counter Tenor.

8. 5. 3. 7. 3. 8. 5. 8. 3. 5. 3. 8. 5. 3. 7. 3. 8. 3. 8.

Tenor.

c 7 7 7 c 7 7

Fundamental Bass.

To ascend a 3. 4. 4. 4. 4. 4. 6. 5. 5. 3. 4. 4. 3. 4. 4. 4. 5. 4.

In the upper Parts, the Seventh is found always between two

Thirds, thus: 3, 7, 3; and the first Seventh is always prepared in the second Part of the Bar C. *unaccented*.

The Necessity we are under to make the Seventh descend upon the Third, by which it is resolved, alters the Progression of that Part, which, as we have said before, ought to ascend from the Fifth to the Third, when the Bass ascends a Fourth; but as that same Part may also fall upon the Octave, we must absolutely give it that Progression, when the Seventh happens to take Place; because, that the Seventh is obliged to fall upon the Third: therefore, since we cannot alter the Progression of the Seventh, that of the Fifth *A* must be altered according to what we have already said, that we were sometimes obliged to use the Octave instead of the Fifth, in the Chord of the Seventh, by Reason of the diatonic Progression of the upper Parts; and in Chap. IV. that when two Parts happen to meet upon the same Degree, that Part that can make one of the three Intervals must be altered, either by ascending or descending.

The same Part that made the Fifth, can also make another Fifth *B*, provided that its Progression, and that of the Bass, be contrary, as was said in the foregoing Chapter, which is done in order to complete the Chords, or to put the parts in their natural Place; see the Guide at *B*, which shews the Octave, which we have avoided in this Place, because it is found in another Part *L*.

ARTICLE

*MB. the
prepared
7th is
prepared
and
succeeded
by an un-
accented
part of
the Mea-
sure - of
7th itself
being on the
accented -
The un-
prepared 7th
or 7th of
the down-
beat is on the
unaccented
part of the
Measure. P.S.*

ARTICLE II.

THE Seventh, which is the first, and we might say the Principal of all Discords, may be prepared and resolved by all the Concords; but as its several Resolutions are derived from the preceding Manner, we shall not as yet speak of it, but only say, that it may also be prepared by the Fifth, and by the Octave, and in that Case the Bass must descend a Third; in order that the Seventh may be heard prepared by the Fifth, and ascend diatonically, when the Seventh is prepared by the Octave; observing that all the upper Parts descend, when that Bass ascends diatonically, excepting that Part which makes the Seventh, and which remains upon the same Degree, in order to fall upon the Third.

The Seventh may be also prepared by the Sixth, but it is not yet Time to speak of it, because at present we are only talking of the Fundamental Harmony, composed only of the Bass, of its Third, Fifth, and Seventh, as thus, 1, 3, 5, 7.

N. B. That the Progression we have prescribed to the Bass for the Chords of Sevenths, in the first Article, cannot alter but only in respect to the first Seventh, and it is only in that Case that that Seventh may be prepared by the Octave, or by the Fifth; for after the first Seventh, you will always find the Seventh between two Thirds, and by whatever Manner it be prepared, it will always be resolved by the Third.

It is then not a real or fundamental 7th, but only a suspension of the following 6th.

EXAMPLE.

8. 5. 7. 3. 8. 8. 5. 8. 3. 7. 3. 3. 8. 5. 8. 5.

Treble.

5. 3. 5. 8. 5. 5. 3. 5. 7. 3. 8. 8. 7. 3. 7. 3.

Counter-Tenor.

3. 8. 3. 7. 3. 3. 8. 3. 5. 8. 5. 5. 3. 7. 3. 8.

Tenor.

7 7 7 7 7 7 7

Fundamental Bass.

To ascend a 4. 6. 4. 4. 4. 3. 6. 6. 4. 4. 2. 4. 4. 4.

The 7th between two 3rds that is prepared by one and resolved by the other receives the 7th from progression - while the 7th preceded by a 5th and succeeded by a 3rd receives the Mediant and 7th progression C - 5.



This Example shews how the Seventh may be taken upon the four Notes, *E*, *A*, *D*, and *G*; by the liberty of making the Bass to fall a Third, in order to prepare the Seventh by the Fifth, or to make it ascend a Second for preparing the Seventh by the Octave. We find, in this Example, two Parts that ascend together, an Octave (*C*), which may be done in order to put the Parts in their natural Place, provided that those Parts do not make together two Octaves, or two Fifths following; for what we have said in respect to the Bass, must likewise be understood of any two Parts taken separately.

If two Parts can ascend an Octave, the like rule holds for one single Part, as appears by the Bass (*F*) instead of remaining upon the same Degree; yet an upper Part could not do the like, where a Discord happens to be prepared, and it must in that Case keep on the same Degree.

It is not yet necessary to take any Notice of the Sharp placed before *F*, as Beginners are not obliged to use any Sharp or Flat, until they are better instructed.

If the Bass exceeds its natural Bounds, and if the Tenor happens to be above the Counter-Tenor, it is by reason that we would not alter the diatonic Order of the upper Parts, to which we must subject ourselves, especially in this Case.

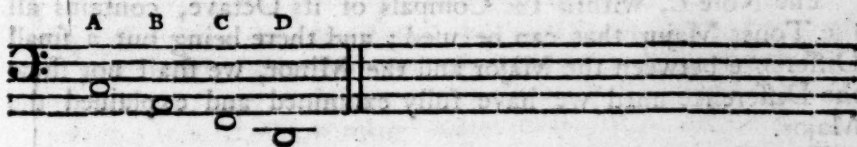
We have nothing more to say, but what depends upon these first Principles; the better they are understood, the less Difficulty there will be in comprehending the rest.

C H A P. VII.

Remarks touching the Discord.

A DISCORD, instead of being troublesome to a Composer, on the contrary, it gives him a greater Liberty, for in all Progressions of a Bass ascending a Second, a Fourth, or a Sixth, there will always be found one Note in the upper Parts, which having made a Consonant Interval with the first Note of the Bass, may, without altering it, make the Seventh to the second Note of that Bass, which ought to be practised as often as possible, and by that Means the Fault of ascending from the flat Third to the Octave, or from the flat Sixth to the Octave, will be avoided; but at the same Time it must be considered, whether the Note in the Bass upon which you would take the Seventh, be followed by another, that can resolve it by the Third, otherwise the common, or perfect Chord must be taken.

E X A M P L E.



I cannot take the Seventh upon the Note at (B,) though it be prepared by the Fifth to the Note at (A,) because that it cannot be resolved by the Third to the Note at (C;) but by putting the Note at (D) in the Place of the Note at (C) I then can take the Seventh to the Note at (B) since it will be naturally resolved by the Third to the Note at (D,) so of the rest, taking Notice that the Key-note cannot as such carry the Chord of the Seventh, and that we speak here only of the fundamental harmony.

C H A P. VIII.

Of the Key, and of its Denomination of Flat and Sharp.

WE have called the Key-note, that by which the Bass is to begin and end; and we have mentioned that that same Key-note fixed the Progression of the other Notes contained in its Octave; consequently, if we take C for the Key-note,

note, we cannot alter the Notes *C, D, E, F, G, A, and B*, by any Sharp or Flat; for it is thus that the Gamut represents it in the Octave of *C*; from whence we conclude, that the Word Key is adapted to one Note, chosen as Principal to compose a Piece of Music in, and for that Reason is called the principal Key-note; this Note having the Privilege to determine all the diatonick Intervals, wherein all the Tones or whole Notes and Semitones, or half Notes, which ought to follow each other from the Key-note to its Octave, take Place, and which is called Modulating; and the Difference of the Mode or Key is this: The Mode (from whence Modulation is derived) consists in the Third to the Key-note; and as the Third can be but either Major or Minor, or Sharp or Flat; so likewise the Mode is distinguished but by those two Sorts, and for that Reason the Word Mode is generally comprehended or understood in that of Key, saying only a sharp key, or flat Key.

If we give the sharp Third to *C*, we say that we are in the Key of *C* Sharp, or *C* Major; and if we give it a flat Third, we say, that we are in the Key of *C* Flat, or *C* Minor; Modulation consisting only in these two Species of Major and Minor, which depends upon the Third given to the Key-note.

The Note *C*, within the Compass of its Octave, contains all the Tones Major that can be used; and there being but a small Difference between the Major and the Minor, we shall not shew the Difference until we have fully examined and explained the Major.

The Key of *C* will serve as an Example for all sharp Keys, for *D, E, F, G, &c.* may be taken as Key-notes, as well as *C*; but when once a Note hath been chosen for the Key-note, one cannot speak of the others, but comparatively to that same Key-note; therefore the second Note, the Third, the Fourth, the Fifth, &c. will be such, but comparatively to the Note supposed for the Key-note; and consequently, in the Key of *C*, the second Note is *D*, the Third *E*, the Fourth *F*, &c. and here follow the Names of the several Notes or Tones in the Key of *C*.

| | | | | | | | | | |
|----------|---|---|---|---|---|---|---|---|--|
| <i>C</i> | - | - | - | - | - | - | - | - | Octave, |
| <i>B</i> | - | - | - | - | - | - | - | - | Sharp Seventh, or leading Note, |
| <i>A</i> | - | - | - | - | - | - | - | - | The Sixth, |
| <i>G</i> | - | - | - | - | - | - | - | - | The Fifth, or governing Note of the Key, |
| <i>F</i> | - | - | - | - | - | - | - | - | The Fourth, |
| <i>E</i> | - | - | - | - | - | - | - | - | The Third, |
| <i>D</i> | - | - | - | - | - | - | - | - | The Second, |
| <i>C</i> | - | - | - | - | - | - | - | - | The Key-note. |

Observe two Notes, which, besides the Key-note, have a proper Name to distinguish them from the others; the one is the governing

governing Note of the Key, or the Fifth, and is thus called; because, in all final Cadences, this Note always precedes the Key-note, as may be seen in the foregoing Examples, where *G*, which is the governing Note of *C*, always precedes it, and especially at the End or Close. The other is the leading Note, or sharp Seventh, and is thus called, because, in whatever Part this Note is heard, the Key-note immediately follows it; therefore it may very properly be called the leading Note of the Key; and in the Key of *C*, the sharp Third is *E*, the governing Note is *G*, and the leading Note is *B*, and the governing and leading Notes, and the sharp Third, do in all Keys make the same Intervals as *E*, *G*, and *B*, make in the Key of *C*, excepting in flat Keys, in which the Third is flat.

C H A P. IX.

Of the Manner of modulating Harmonically, when a diatonic Progression is given to the Bass.

ALL Notes that carry the perfect or common Chords may be deemed Key notes, and all those that carry the Chord of the Seventh, may be deemed governing Notes, with this Difference, that the governing Note of the Key is distinguished from that which is but singly a governing Note, by reason that the Third to the governing Note of the Key must always be sharp; whereas the Third to those Notes which are but singly governing Notes, is oftentimes flat; and there being no other Key-note in the Key of *C*, but *C* itself, the perfect Chord must be given but to that same Note *C*; there being no other governing Note of the Key, in that same Key of *C*, but *G*, consequently one cannot give the Chord of the Seventh with the sharp Third, but to that same Note *G*.

These two Chords, the Perfect and that of the Seventh, are as it were the only Chords in Harmony, for all other Chords proceed from them; and these are only affected to a Progression of the Bass, such as we have hitherto treated of; and if we are going to alter that Progression, we shall not thereby alter their Chords, but only the Disposition, by placing the octave, either above or below one of the Sounds, or Notes, comprized in the Chord; which obliges us to give them another Name, in order to distinguish those from which they are derived.

D

• Consonant

Consonant Chords derived from the Perfect.

It must be observed, that the Number 1 represents the Bass, and that the other Numbers shew the Distance from one Sound, or Note, to that of the Bass; and that the Numbers 8, 10, 12, &c. are but the Replicates, or Octaves, of 1, 3, 5, &c. and as 8 is the Replicate of 1, so 10, and 12 are the Replicates of 3 and of 5: Also, that all Numbers may be reduced to a meaner or lower Term, the Intervals whereof will be equal: For Example, 4, 5, 6, may be reduced to 1, 2, 3; because the Distance from 4 to 5 is not greater than from 1 to 2. Therefore, the Numbers 6, 8, 10, 12, may be reduced to 1, 3, 5, 7, by reason that there is not a greater Distance from 6 to 8, than from 1 to 3; so of the others, it being necessary to reduce to a Unity the first Number of each Chord; because that Unity represents the Bass to the perfect Chord, and that of the Seventh, from whence all Concords and Discords are derived.

We shall not take Notice of the 8 in the Chords, because that Number is the Replicate of the Bass 1.

C, E, G.

Figures which are placed over or under the Bass, to shew all the Sounds the Chord is composed of. } The perfect Chord is composed of 1, 3, 5. This Chord is always taken upon the Key-note, and sometimes upon its Governing-note, or Fifth.

Chords inverted, derived from the perfect Chord.

6. The Chord of 6 is composed of 1, 3, 6, inverted from } E, G, C, C, E, G. 6, 8, 10.

This Chord is always used upon the Third of the Key. } 1, 3, 5.

4. The Chord of 4 is composed of 1, 4, 6, inverted from } G, C, E, C, E, G. 4, 6, 8.

1, 3, 5.

This Chord is used but upon the Governing-note or Fifth of the Key, but not so often as the perfect Chord, or that of the Seventh.

Enumeration

Enumeration of Discords, or Dissimant Chords, derived from the Chord of the Seventh.

7. The Chord of the Seventh to a Governing-note, or Fifth of the Key, is composed of $\left. \begin{array}{l} G, B, D, F. \\ 1, 3, 5, 7. \end{array} \right\}$

Chords inverted, derived from the Chord of the Seventh.

$\frac{6}{5}$, or $5\frac{b}{b}$. The Chord of the flat or false Fifth is $\left. \begin{array}{l} G, B, D, F. \\ B, D, F, G, \\ 6, 8, 10, 12. \\ 1, 3, 5, 7. \end{array} \right\}$
composed of 1, 3, $5\frac{b}{b}$, 6, inverted from

This Chord is never used but upon the Leading-note or sharp Seventh of the Key.

6 \times . This Chord is called the small Sixth, and is $\left. \begin{array}{l} G, B, D, F. \\ D, F, G, B, \\ 4, 6, 8, 10. \\ 1, 3, 5, 7. \end{array} \right\}$
composed of 1, 3, 4, 6, inverted from

This Chord is generally used upon the second Note of the Key.

4 \times . This Chord is called the Tritonus, and is $\left. \begin{array}{l} G, B, D, F. \\ F, G, B\frac{b}{b}, D, \\ 2, 4, 6, 8. \\ 1, 3, 5, 7. \end{array} \right\}$
composed of 1, 2, 4 \times , 6, inverted from

This Chord is never used but upon the fourth Note.

It is to be observed, that the Key-note lends its perfect Chord but to its Third and Fifth; the Third under the Name of Sixth, and the Fifth under that of $\frac{6}{4}$; so that, when you can in all Keys distinguish the Third and Fifth, you may at the same Time know what Chords are to be taken, though the perfect Chord more properly belongs to the Fifth or Governing-note than the Chord of $\frac{6}{4}$; and even the Chord of the Seventh seems to belong only to the Fifth, especially when it immediately precedes the Key-note; but let not the Difference between the perfect Chord, and that of the Seventh, puzzle you, since this last Chord consists only in a Note or Sound added to the perfect Chord, which the Composer is at Liberty to leave out; so that, wherever the Chord of the Seventh might be used, you may take only the perfect or common Chords; yet, as it is proper to know what we are about, it must not be left out without a Reason, especially as this Chord of the Seventh is the Origin of al

Discords; the Knowledge of its Progression, that is to say, of the Chord that is to succeed it, being as necessary, as that of its Construction, *i. e.* of the Sounds or Notes of which it is composed, since it is upon its Construction and its Progression that all other Discords, or Chords dissonant, are regulated.

If we have said, that the Fifth of the Key carried the Chord of the Seventh, only when it preceded the Key-note, it is to be at the same Time understood of all the Notes which compose the perfect Chord of that same Key-note; that is to say, of the Third, and even of that same Fifth, when those two Notes bear the Chords derived from the Perfect; the Fifth may carry the Chord of Six and Four, after that of the Seventh, when its Length may permit it, at the Will and Pleasure of the Composer; and, as the Notes derived from the Key-note are to be preceded in the same Manner as the Key-note, so likewise the Derivatives of the Fifth of the Key cannot be deemed as such, unless they immediately precede that same Key-note, or its Derivatives; and one must not only consider a Chord in its Construction, and in its natural Progression, but also in the different Disposition that may be given to the Notes that compose it, by placing in the upper Parts those that are found in the Bass, or by placing in the Bass those that are in the upper Parts; which obliges us to give different Names to one and the same Chord, according to its different Disposition, and in order to know, at the same Time, those Notes which ought in that Case to accompany the Bass; and as it is known that the Third and the Fifth (which compose the perfect Chord of the Key-note) may represent the Key-note, by bearing a Chord derived from the Perfect, when those Notes happen to be in the Bass; so likewise the Notes which compose the Chord of the Seventh, to the Fifth of the Key, cannot immediately appear preceding the Key-note, or its Derivatives, without bearing a Chord derived from the Seventh; and, therefore, it must be remembered, that if, in the Key of *C*, one of these Notes *G*, *B*, *D*, or *F*, should immediately precede *C*, or *E*, in the Bass (we omit *G*, because it is our chief Subject in the Chord of the Seventh) the three other Notes are to accompany it. We have said that the Fifth or Governing-note might carry the perfect Chord as well as the Seventh, and besides, that the perfect Chord always subsisted in that of the Seventh; therefore, the Chord of the Seventh must be preceded in the same Manner as the Perfect; which obliges us to attribute a Governing-note to all those Notes that bear the Chord of the Seventh; and as a Governing-note is always a Fifth above, or a Fourth below the Note governed, it is not difficult to comprehend that *G* can have but *D* for its Governing-note; and as a Note is called a Governing-Note, but by reason only of its being a Fourth below, or a Fifth above, it can carry in that

that Case but the Chord of the Seventh; so that, by following the same Disposition that we have given to the Chord of the Seventh to the Note *G*, we shall find that of the Note *D* between these Notes *D, F, A, C*; from whence we conclude, that the Note *D*, or those comprehended in its Chord, cannot appear in the Bass immediately before the Note *G*, without their Chord being composed of any other Notes than *D, F, A, C*, in the same Manner as *G, B, D, F* ought to compose the Chord to each of those same Notes, when the Note *C* follows them; the harmonic Progression of Discords being but a Succession or Sequence of Governing-notes, or Fifths, which is not difficult to comprehend in its Bottom, as the Examples of Sevenths prove to us; and it is by the Relation there is between the fundamental Chord and its various Progression, that arises the Liberty we have of using indifferently any one of the Notes contained in the fundamental Chords, which are the Perfect and the Seventh; and it is in this Relation that all our Attention is hardly sufficient; nevertheless, by keeping it within the Compass of an Octave, it is only necessary to know the Manner how a Concord, or a consonant Chord, is to be preceded, having given to understand, that a Discord is not preceded by any other Manner; and thus we say, without making use of the Names of the Notes, but only of the Interval which each of those Notes makes with the Key-note, in order that it may serve for all Keys in general; for when it is necessary but to know how to distinguish the Key-note, you will then have got over most Difficulties.

The Key-note carries the perfect Chord; its Third always carries that of the Sixth; and its Governing-note, or Fifth, always carries the Perfect, when it doth not immediately precede the Key-note; otherwise the Seventh *F* must be added to its perfect Chord *G, B, D*.

The second Note, which, in a diatonic Progression, is between the Key-note, and its Third, can carry, in that Case, but the Chord of the small Sixth *D, F, G, B*.

The Leading-note, or sharp Seventh, which in ascending precedes the Key-note, must carry the Chord of the false or flat Fifth *B, D, F, G*; but when in descending it precedes another, which is not contained in the Chord to the Key-note, then it is deemed but as the Third to the Governing-note, or Fifth of the Key; and in that Case must carry the Chord of the Sixth *B, D, G*, inverted from *G, B, D*,

The fourth Note, which in ascending precedes the Governing-note, must in that Case carry a Chord like unto that of the Leading-note, when the Leading-note ascends to the Key-note, since the Key-note and its Fifth must be preceded alike; so that, as the Leading-note or sharp Seventh hath carried in that Case a Chord derived from the Fifth, so likewise the Fourth will carry

a Chord derived from that Note, which is the Governing-note, or Fifth, to that Fifth. So that, if *G* governs *C, D* for the same Reason governs *G*; and as, in the Key of *C, F* is the fourth Note, it will then carry the Chord of $\frac{6}{5}$, or the great Sixth *F, A, C* and *D*, derived from that of the Seventh *D, F, A, C*.

This Chord of the great Sixth differs from that of the false Fifth, but in respect to the Fifth which is perfect one Way, and flat or false the other; which proceeds from the different Species of Thirds, which is sharp between *C* and *E*, and flat or minor between *D* and *F*; for it may be observed, that the Disposition of these two Chords is the same, and they are taken equally upon the Third to the fundamental Note, on which the Chord of the Seventh is used; we shall in its proper Place shew the Reason why this Distinction is made upon the derivative Chords, and not upon the Fundamental.

This same fourth Note, which in descending, precedes the Third, must carry the Chord of the Tritonus *F, G, B, D*.

The sixth Note, which one Way or other precedes the Fifth and its Third, must carry the Chord of the small Sixth *A, C, D, F*, inverted, or derived from that of the Seventh to *D*, which governs *G* in the same Manner as the Second, in the like Case, carries the like Chord, when it precedes the Key-note or its Third.

If these Particulars be examined with the Enumeration of Chords, it will give a better and a clearer Idea of the Whole, observing that the Fifth, or Governing-note, may be deemed or looked upon as a Key-note, by reason that those two Notes are equally preceded by the same Chords, which fixes the Object; and observing also, in a diatonic Progression, those Notes which derive from the Chords affected, or adapted to the Key-note and its Fifth, and the Notes that follow them; because that one and the same Note may happen to belong to two different fundamental Chords, in which Case, in order to fix the Chord that it ought to carry, we must be guided by the next Note that follows it, taking Notice of the three or four Notes that compose the perfect Chord, or that of the Seventh, and with which the Note in the Bass ought to be accompanied in the upper Parts.

C H A P. X.

Of the continued Bass.

WE must not confound the diatonic Progression of a Bass, which we now speak of, with the consonant Progression, of which we have given some Examples upon the perfect Chord, and that of the Seventh; these two Chords are the Fundamental, and as a Proof of it, we shall hereafter, under our Examples, place that Bass which we call Fundamental, the Notes of which will carry but perfect Chords, or of Sevenths, whilst the Notes of the usual Bass, which we call continued, will carry Chords of all Species, the Whole making together a complete Harmony; so that this fundamental Bass will serve as a Proof to all our Works and Examples, whereby it will be evident, that the several different Chords which will be therein used, will proceed only from an opposite Progression to that of the fundamental Bass, according to what we have just now explained, though the Chords, compared to one or the other Bass, will be always the same in the main, their Difference proceeding from the Liberty of placing in the Bass any one of the Notes contained in the fundamental Chords; but all the Notes of the Chord taken together will always be the same, and the Progression, fixed to them by the fundamental Chords, will not be thereby altered.

C H A P. XI.

Of the Progression of the Bass, which fixes at the same Time that of the Chords, and of the Manner of reducing a derivative Chord to its Fundamental.

THE Progression of the Notes of a Bass that carry consonant Chords, such as the Key-note, its Third, and its Governing-note, or Fifth, is not limited, provided that that Progression be not foreign to the Key composed in; but, as at present the Question is only of one Key, one cannot be mistaken, by using only the Notes *C, D, E, F, G, A, B.*

The Progression of the Notes of a Bass that carry Discords are limited, such as the Governing-note, when it carries the Chord of the Seventh, and all its Derivatives, or rather those which do not carry the perfect Chord, or any of its Derivatives; because, as soon as a Note carries a Discord, it is certain that it governs another; and if the Discord is not that of the Seventh,

venth, it is certain that it proceeds from it; it will then be only by reducing it to its original or fundamental Chord, that you may surely know the Chord that must follow, whatever Note happens to be in the Bass.

In order to reduce a Discord to its original fundamental Chord, it must be observed, that there are always two Notes, or

F, G, C, D,

two Numbers together, as 3, 4, 5, 6, &c. which is likewise found in the Seventh, by placing the Note of the Bass at its

F, G,

C, D,

Octave, thus: 7, 8; so likewise of the Second, 1, 2. This being the Case, the uppermost Note, or the highest Number, must be placed at the fundamental Bass, and it will be found that the lowermost Note, or the least Number, always makes the Seventh to the other, by thus reducing derivative Chords to their original fundamental Chords 1, 3, 5, 7, as we have enumerated at Page 27. So that, if the Note *G* should be found in the Bass after the Reduction, it is certain that the Note *C* will follow it; and if you should not meet with it in the Bass, you will certainly find one of those that compose its perfect Chord, or that of the Seventh, supposing that you was in another Key; so likewise, if the Note *D* should be found in the fundamental Bass, the Note *G*, or its Derivatives, will follow; so of the others; observing that, after a Chord of the Seventh, the fundamental Bass must always descend a Fifth.

What we have said of a Bass already composed, must be also understood of the Manner of composing it; and if this rule should meet with some Exceptions, as in the false and irregular Cadences, &c. one must not as yet think of it.

Before we give an Example of what we have already mentioned, it must be observed, that the Chord of the Notes, which, in a natural Progression, leads to those that ought to carry a perfect Chord, is to be suited to the Note that follows it, and not to that which precedes it; and that this Progression is generally made from the Key-note to its Fifth, or *vice versa*, from the Fifth to the Key-note, by supposing the Fifth to be a Key-note, as we have before mentioned; so that in a diatonic Progression, by knowing the Chords that lead you to one of those Notes, you will certainly know those that lead to the other; from hence we give for a general Rule.

1. That all Notes that precede by ascending a whole Tone, or a Semitone, that Note on which the perfect Chord is taken, are to carry the Chord of $\frac{6}{5}$, or the great Sixth, or the Chord of the flat or false Fifth.

EXAMPLE.

E X A M P L E.

| Great Sixth. | Perfect Chord. | False Fifth. | Perfect Chord. |
|--------------|--------------------------|--------------------------------|----------------|
| | | | |
| | | | |
| Fourth Note. | Fifth or Governing-note. | Leading-note, or sharp Seventh | Key-note. |

Observe that the Difference of these two Chords is only in the Bass; for, whether you ascend a whole Tone, or a Semitone, upon a Note that bears common Chords, the Chord of the upper Parts will always be the same; the Composer being at Liberty to cause his Bass to proceed by a whole Tone, or a Semitone, even though he should be in a Key wherein the Semitone did not properly belong, by reason that as the Fifth, or Governing-note, may be taken for a Key-note, we may introduce all the Sounds that naturally precede a Key-note, by adding (as the Example shews) a Sharp to the fourth Note, which in that Case is changed, and becomes a Leading-note, or sharp Seventh; and it is by this Progression of a whole Tone, or a Semitone, ascending upon a perfect Chord, that a Governing-note may be distinguished from a Key-note, the Bass ascending a whole Tone upon a Governing-note, and a Semitone upon a Key-note; and though, by this Progression of a Semitone, the Attributes of a Key-note are given to a Governing-note, yet we may afterwards continue in the original Key, notwithstanding that same Governing-note appeared as a Key-note, for after a perfect Chord, we may remove into any other Key.

2. All Notes that precede in descending those that carry common or perfect Chords, are to carry the Chord of the small Sixth.

E

EXAMPLE.

E X A M P L E.

| | | | |
|--------------|-----------|-------------|-----------|
| Second Note. | Key-note. | Sixth Note. | Key-note. |
|--------------|-----------|-------------|-----------|

The Guides shew that the Bass may ascend upon the Third to each of those Notes that carry common Chords, without altering the upper Parts, and of Course, those Thirds will then carry the Chord of the Sixth.

We cannot well in this Place perceive the Difference between a second Note and a Sixth, and from a Key-note and its Fifth, by reason that the perfect Chord, which the Fifth, or Governing-note, carries, requires to be preceded alike, which doth not give us Room to distinguish them in a sharp Key; for in a flat Key, the sixth Note, which falls upon the Fifth, is but a Semitone higher, whereas the second Note is always a whole Tone above the Key-note; moreover, the Governing-note, or Fifth, always hath its sharp Third, whereas the Key-note hath only a flat Third in a flat Key; but, if a Governing-Note cannot be distinguished in a sharp Key, let it not puzzle you, because in that Case you may use it as a Key-note, by suiting to its Key the Chords of the Notes which precede it; and by what follows, it may be easily known, whether it be truly a Governing-note, or a Key-note.

E X A M P L E.

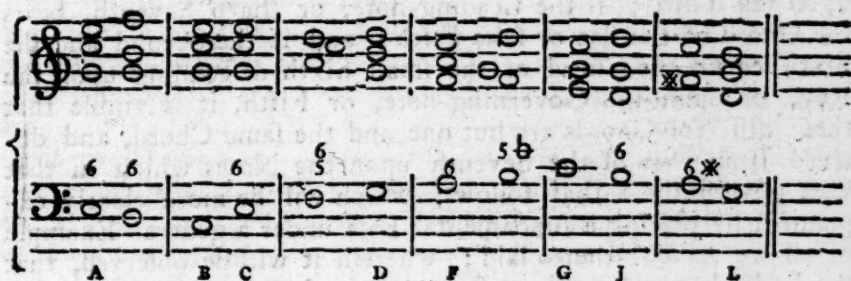
The Progression of the first Note to the Note at (A) doth not give any Room to discover whether the Note at (A) be a Key-note, or a Governing-note; which is of no Signification, by reason that the Chords assigned to either of those Progressions are the same; but it is obvious that the Progression from (A) to (B)

(B) leads to a Key-note, therefore (A) is the Governing-note. If the Progression from (B) to (C) leaves us doubtful, the Note at (D) shews that the Note at (C) is the Governing-note; in like Manner, that at (F) shews that same Governing-note at (G,) because, in all Keys, the Note immediately below the Key-note is but a Semitone; whereas there is a whole Tone between a Governing-note and that which is immediately below it.

If in a flat Key, descending from the Key-note to its Fifth, or at least to its Sixth, the Note immediately below the Key-note is a whole Tone, the flat Third to the Note distinguishes it, because the Governing-note, or Fifth, must always have its sharp Third.

3. All Notes that are a Third above, or below the Key-note, or the Governing-note, must carry the Chord of the Sixth, when the Progression of the Bass leads to one of those two Notes,

E X A M P L E.



The Progression of the Bass which leads to the Notes at (B) (D) (G) and (L), where the perfect Chord is taken, obliges us to give the Chord of the Sixth to the Notes at (A) (C) (F) and (J).

4. The Third, representing the Key-note, by reason that the Chord of the Sixth upon the Third is the same as the common or perfect Chord upon the Key-note; we must give the Chord of the Tritonus to the fourth Note descending upon the Third, though one may give it also the Chord of the great Sixth: but we shall speak of it elsewhere.

E X A M P L E.



(A) the fourth Note descending upon the Third at (B).

By these five last Examples, we can draw very useful Inferences, by observing the different Disposition of the Sounds of which a fundamental Chord is composed, according to the different Progression of the Bass; for if the Fourth bears the Chord of the great Sixth ascending upon the Governing-note, or Fifth; if it carry the Chord of the Tritonus descending upon the Third; if the Leading-note, or sharp Seventh, bears the Chord of the flat or false Fifth; and if the Second and the Sixth carry the Chord of the small Sixth descending upon the Key, or upon the Governing-note, or Fifth, it is visible that these different Chords are but one and the same Chord, and derived from that of the Seventh upon the Notes which in that Case govern those that follow; which will be more clearly explained, by placing a fundamental Bass under a general Example of all we have hitherto said; wherein it will be observed, that the Leading-note, or sharp Seventh, is such but in ascending to the Key-note: for, if it descends, then it becomes but a Third to the Fifth, or Governing-note of the Key; though this last Note may in that Case be looked upon as a Key-note, in order that we may not be mistaken.

General

General Example of the Octave ascending and descending.

Continued Bass.

Fundamental Bass.

As the fundamental Bass is placed under the other Parts, only as a Proof that all their Harmony is included and comprehended in the perfect Chord and that of the Seventh, one must not examine, if the Rules are strictly observed between the Parts and the fundamental Bass; but only whether there be found any other Chords than those that are figured over each Bass; for the Sequence of the Sounds are to be examined but with the continued Bass, since the Question at present is of a diatonic Progression given to the Bass.

I. After having observed in the continued Bass the same Succession, or Sequence of Chords, from *J* to *L*, and from *B* to *M*, ascending to the Governing-note, or to the Key-note, as from *N* to *K*, and *O* to *V*, descending to the Fifth, or to the Key-note, it may be thereby inferred that the Whole is relative to each of those two Notes which are the only Notes that can naturally bear the perfect Chord in any Key whatever, remembering that those Notes, which are a Third above, are deemed Thirds, when the Bass descends from these to the First, though
the

the Third to the Key-note will always be such, whatever Road it takes; and that a perfect Chord cannot be preceded by a Discord, but by that which governs it; thus it appears that the Chords of the small and great Sixth, of the false or flat Fifth, and Tritonus, are no other but that of the Seventh to the Notes, in the fundamental Bass, which naturally govern those that follow. The small Sixth to the second Note, the flat or false Fifth to the Leading-note, or sharp Seventh, and the Tritonus to the Fourth, derive from the Chord of the Seventh upon the Governing-note of the Key *D*, after which immediately follows the Key-note; the great Sixth to the fourth Note, and the small Sixth to the sixth Note, also derive from the Chord of the Seventh to the second Note at *A* and *C*, which governs in that Case the Fifth, or Governing-note of the Key, and which said Fifth immediately follows; and the Chord of the Sixth is given to the Third, the Sixth, and the Leading-note, or sharp Seventh, only because that those Notes are a Third above or below the Key-note, or the Fifth, to which the Progression of the Bass leads us immediately afterwards.

2. It would be imagined, that the sixth Note at (*B*) ought to carry the Chord of the small Sixth, agreeable to that of the Seventh, which is figured over the Note at (*B*) in the fundamental Bass; but we leave out one of the Sounds that make the Discord for divers Reasons; first, because it is indifferent; secondly, because, the next following Note in the Bass being the Leader, or sharp Seventh, and as such creating a Discord Major (as we shall hereafter explain) and as Discords ought not to be doubled, we could not for that Reason, and in this Case, give the Chord of the small Sixth to the sixth Note, without causing the Third to that Sixth to descend upon the Discord Major; and the last Reason is, that our Rule for taking the Chord of the Sixth, upon all such Notes that precede those that are a Third above or below those on which the perfect Chord is taken, subsists.

3. If the fourth Note *R* had not been placed in the continued Bass, and the second Note *A* or *C*, or the Sixth *T*, had been taken in its Stead, immediately preceding the Governing-note *L* or *K*, we should then have been obliged to sharpen the Fourth, as we have done it at *S*, by reason that the Note on which the Common or perfect Chord is taken, chuses to be preceded by its sharp Seventh, or Leading-note, excepting in flat Keys, wherein the Sixth never descends but a Semitone upon the Fifth; and the sharp Seventh in that Case cannot then be heard, whatever Note in the Bass precedes that Fifth; for, if it was preceded by the sharp Seventh, it would then be deemed the Key-note, and the true Key we then intended to compose.

in could not be discovered but by the Notes that followed that Fifth; which is very plainly seen by our Example, where the Governing-note may be taken for a Key-note, it not appearing whether it be a Governing-note, or a Key-note, but by the Note that follows it; consequently the Chord of the Tritonus derives from that of the Seventh to that same Governing-note which is found to be under it in the fundamental Bass at *D*.

4. The diatonic Progression of the continued Bass alters that of the Parts at (*F*,) (*G*,) and at (*H*,) which cannot be otherwise, either to avoid two Octaves, or two Fifths, following each other, or for replacing one Part in its natural Position, and above the Bass, or in order that all the Sounds of the Chord may be heard.

If the upper Parts are to follow a diatonic Progression, it is only when the Bass follows a Consonant, and *Vice versa*; besides, it is sometimes proper to alter the diatonic Order of one Part, in order to diversify the Melody; one could even alter the Order and Progression of those Parts that are above the Bass, without committing any Fault, but that is not at present our Subject.

5. There happen to be in our Example several Sevenths, without being prepared, which seems to contradict our first Rule; but of this we shall treat hereafter, and shall now keep only to the Progression fixed to the Chords, according to the Order of this Octave; and we shall also hereafter shew, that, after a consonant Chord, we are at Liberty to remove any where, provided we at the same Time observe the Rules of Modulation.

If it be permitted to make the fundamental Bass to ascend a whole Note, or a Semitone, the Progression of a Third, and of a Fourth, is thereby always understood, as appears between the Notes at (*Z*,) (*Y*,) and (*A*,) where the Note (*Y*) is added; the Seventh to that Note being prepared by the Fifth (*Z*,) and the Third preparing the Seventh to the Note (*A*,) which doth not alter the Foundation of the Chords.

CH A P. XII.

Of some other Rules taken from the last Example.

TAKE Notice, that when a Note in the Bass ought to carry the Chord of the Seventh, you may always leave out that Note which makes the Seventh, unless it was found prepared

prepared by a Concord in the preceding Chord; though if that Concord was a Major, or a Sharp, as the Third and the Sixth may be, it will be better to make that Third, or Sixth, ascend a Semitone; but if the Note of the Bass carries only a Chord derived from the Seventh, you may strike out of that Chord one of the two Sounds that makes the Discord; those two Sounds being easily discovered, by reason that they are always joined together, according to what we have said in Chap. XI.

The same Note in the Bass may be repeated, by giving it the same Chord, or by giving it different Chords, as we increase in Knowledge how to do it.

You may skip from one Note to another, where the Chord differs but in the Name, by going from the Chord of the Seventh to that of the flat or false Fifth, upon the Third to that Note, on which the Seventh hath been taken; and, upon the Fifth to it, one may give it the Chord of the small Sixth, and in like Manner one may give the Chord of the Tritonus to that which makes the Seventh; because all these Chords are, in the Main, but one and the same Chord; so of the Others in the like Case; see the following Example.

The musical notation example consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a style that suggests a figured bass or a simple harmonic exercise. The notes are grouped into chords. Below the staves, the chords are labeled with letters: A, B, C, J, A, B, F. The first four measures are marked 'Idem.' below. The last two measures are marked 'Idem.' below. The figured bass is: 6, 6 7, 7 7 5 b 6, 4*, 6, 5 b 7.

Those Notes, that are a Third above the Note which immediately afterwards bears common Chords, ought, generally speaking, to bear a Chord derived from that which follows; see at (A,) where it is seen that the Chord of Sixth derives from the Perfect that follows it; and at (B,) where the Chord of the great Sixth, or the false Fifth, derives from that of the Seventh, which follows it.

When the Notes in the Bass alter their Position, and the fundamental Chord subsists; all the other Parts may remain as they were, without altering them, as to what concerns consonant Chords, or Concords; but, as to Discords, it ought to be contrived, that all the four Notes, or Sounds of which they are composed, be heard together, which may be done by adding the Octave

Octave of the Note you quit (*D*;) if it had not a Place in the Chord, to that same Note in the fundamental Basis, or by leaving out the Octave to the Note (*F*;) in order to place in its Stead the Octave of the Note you quit (*C*.)

CHAP. XIII.

Of the perfect Cadence.

WE call a perfect Cadence, all Conclusions made upon a Key-note, preceded by its Fifth, or Governing-note; and this Key-note must always be heard upon the first Part, or Division of the Measure, or Bar, in order that the Conclusion may be the better discerned; and in that Case its Governing-note which precedes it, ought to carry the Chord of the Seventh, or the Perfect, because the Seventh may be therein understood; see the following Example.

| | | | | |
|--------------|---|--|--|-----------|
| False Fifth. | { | Fourth Note,
Minor Discord. | | Third. |
| | | Leading-note, or
sharp Seventh,
Major Discord. | | |
| | | Continued Basis. | | |
| | | Continued Basis. | | |
| | | Fundamental Basis. | | |
| | | | | Key-note. |

It is by the Means of this perfect Cadence that we can judge what Notes of a Basis are to bear perfect Chords; because, wherever we feel the Melody to rest, it is certain that in that Place the perfect Chord must be heard; and this Rest doth not only make itself felt in the most natural Progression of this Cadence, but likewise in the Progression arising by the Sounds used for its Accompaniment, the Disposition of which is on the other Side, each Part being

figured according to the Chord it should bear if it was placed in the Basis, remembering that the perfect Chord may be heard after the great Sixth, as well as after the false Fifth; so that, provided

vided we do not go out of the Key, it is but upon the Key-note and its Fifth, that the Melody may rest, which fixes the Object in such a Manner, that whatever Progression is given to a continued Bass, we may feel and know, at the same Time, those Notes on which the Melody may rest, and the Chords that are to precede it, according to the different Progressions of that Bass, as it is marked in each Part; for whatever Part is chosen for Bass, the other Parts will always accompany it in the like Case. In order to give a better and clearer Idea of it, we shall shew the Power of the Leading-note, or sharp Seventh, in this Case; how by its Means we distinguish the Discords, and the Obligation it lays us under in the Order and Distribution of the Chords.

C H A P. XIV.

Of the Leading-note, or sharp Seventh, and of the Manner of resolving all Discords.

AS soon as the Leading-note appears in a Chord dissonant, it is certain that it determines a Conclusion of Melody, and therefore it must be followed by the perfect Chord upon the Key-note, or its Derivatives; whereas, if the Leading-note, or sharp Seventh, doth not appear in a Chord dissonant, the Conclusion is not determined, and this dissonant Chord must be followed by another, and so on successively from one Chord to another, until the Leading-note, or sharp Seventh, be heard, which then determines a Conclusion, or at least an Imitation of it, as when we fall upon the Third, instead of the Key-note. The Examples we have given of the Seventh prove what we here advance, since, after the first Chord of the Seventh, there always follows another, and so on until the Governing Note of the Key, where the Leading-note, or sharp Seventh, is then heard.

Remember that, notwithstanding the Rule we have just now given, the Common or perfect Chord, to a Fifth, or Governing-note, may follow that of the great Sixth to a fourth Note, though the sharp Seventh doth not take Place in this last Chord, which notwithstanding is a Discord.

To distinguish at present the Leading-note, or sharp Seventh; in a dissonant Chord, there must absolutely be found therein an Interval of a false Fifth, or of a Tritonus, either betwixt the Parts, or betwixt one Part and the Bass; and those Intervals must be made up of the sharp Third and of the Seventh to the fundamental

fundamental Note of a Chord of the Seventh, this Note being always the Governing-note of the Key, otherwise the Rule would be false; so that, in the Key of C, the false Fifth, or the Tritonus, will be found to be betwixt the Notes B and F, according to their different Disposition, the one making the sharp Third, and the other the Seventh to G, which is the Governing-note of the Key.

E X A M P L E.

Leading-note.



Leading-note,

The same Thing will be found in the Example of the perfect Cadence; so that, whatever Part of this Cadence is chosen for Bass, the other Parts being to accompany it, one of these two Intervals will always be found; because their Difference arises only from the different Disposition or Transposition of the two Notes that compose one or the other of those Intervals.

The Guides *w* shew the natural Progression of those Intervals, as it is marked in the perfect Cadence, from whence a sure and certain Rule is taken for the Progression of Discords, which is called the Resolution.

As we have distinguished the Third by Major and Minor, so likewise we distinguish all Discords by Major and Minor.

All Major Discords are those that arise from the Leading-note, or sharp Seventh; and as this Note ought naturally to ascend a Semitone to the Key-note (which is obvious by the preceding Examples) all Major Discords are to do the like.

In order to distinguish a Major Discord, you must know the Key you are in, and you will find that every Time that a Note which is but a Semitone below the Key-note, happens to be in a dissonant Chord, that same Note will be the Major Discord; otherwise, by reducing a Chord to its Fundamental, you will find, that it will always be the sharp Third to the Governing-note of the Key, bearing the Chord of the Seventh: therefore the sharp Third to the Governing-note of the Key, bearing a Chord of a Seventh, may be deemed a Major Discord, and consequently the Leading-note, on which the false Fifth is taken; the sharp Sixth to the second Note of the Key, and the Tritonus to the Fourth, are likewise Major Discords.

All Minor Discords are those which arise from that Note that makes the Seventh to the fundamental Bass; and these Discords

are to be resolved by descending diatonically; such are the Seventh and the false Fifth.

When you do not meet with the Major Discord in a dissonant Chord, it is certain that the Minor Discord only takes Place; but this last always meets with the Major, which doth not alter their fixed Progression.

Thus it is that one may at once be instructed in the various Ways of resolving Discords, which doth not consist in their different Progression, but only in that of the Bass, where it is permitted to pass to each of the Notes of the Chord that is to be naturally heard; which may be always known by reducing it to its Fundamental.

CHAP. XV.

Of the Eleventh, otherwise called the Fourth.

THE perfect Cadence is generally preceded by a dissonant Chord, hitherto called the Fourth, but which ought rather to be called the Eleventh; this Chord, on this Occasion, differs from the Perfect, only by taking the Fourth instead of the Third, and therefore is never used but upon such Notes as ought naturally to bear the perfect Chord, or that of the Seventh, one of which two Chords always follows it upon the same Note that the Fourth was taken; the Discord which the Fourth creates being by this means resolved by descending diatonically upon the Third, and therefore must be reckoned and admitted among the Minor Discords; we shall more fully explain it, when we shall speak of Discords by Supposition. Here follows only an Example of all the different Ways of preparing it, and of its Resolution.

EXAMPLE

E X A M P L E.

The Eleventh,
or Fourth,
prepared.

by the 3. by the 4. by the 5. 4. 3.

Bass.

by 5 b. by the 6. by the 7.

Bass.

by 8

Bass.

The Eleventh, which to follow the Custom we figure by a 4, is prepared (as appears by the Example) by all the Concords, and even by the false Fifth, and by the Seventh; which may be observed at all those two Notes bound by a Semicircle \frown , and is always prepared at the second or last Part of the Bar, and heard upon the first Part of the next succeeding Bar.

One must stick closely to the Key of C, in order to know all these different Preparations, which proceed from the different Progressions of the Bass, by reason that it is the same Thing in all other Keys; this was not strictly the proper Place to speak of this Discord, but as the perfect Cadence is seldom used without its being preceded by it, and even several Authors not having separated it from that Cadence, we thought it not improper to follow them on this Occasion.

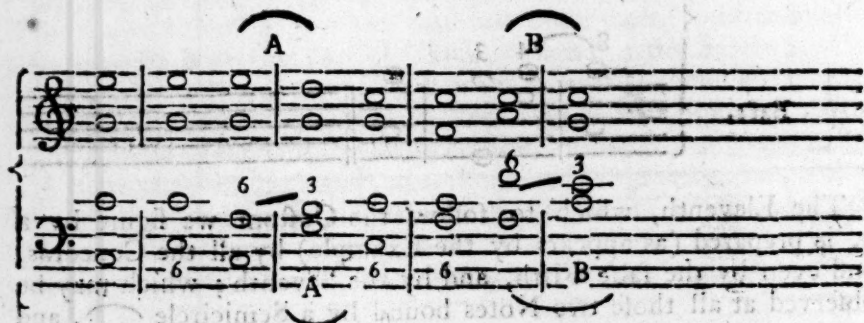
C H A P XVI.

Of the irregular Cadence.

THE irregular Cadence is used upon the Governing-note, or Fifth, preceded by its Key-note; whereas the perfect Cadence is used upon the Key-note, preceded by its Fifth; and this last Cadence is by descending a Fifth, and the other is by ascending a Fifth, in such a Manner, that this last may be made upon the Key-note, preceded by its Fourth, since to descend a Fourth, or to ascend a Fifth, is the same Thing; the two Notes which terminate this Cadence are naturally to carry the perfect Chord, but, by adding the Sixth thereto, the Conclusion is thereby more sensibly felt, and besides we may thereby draw an agreeable Connexion of Harmony and Melody.

This Sixth, added to the perfect Chord, makes the Chord of the great Sixth, which the Fourth naturally carries, when it immediately precedes the Governing-note of the Key; so that by passing from the Fourth to the Key-note, by the same Chords that this Fourth ought to carry ascending to the Fifth, and which the Key-note ought naturally to carry, this creates an irregular Cadence, in like Manner as by passing from the Key-note to its Fifth, by adding a Sixth to the perfect Chord of the Key-note.

E X A M P L E.



(A) An irregular Cadence from the Key-note to its Fifth.
 (B) An irregular Cadence from the Fourth to the Key-note.

We find, in this Example, a Discord between the Fifth and the Sixth, which Discord proceeds by the Addition of the Sixth; and, as this Sixth cannot descend upon the Fifth, it must of Course ascend upon the Third; see the Example where that Progression is marked by a Stroke /.

This Sixth, added to the perfect Chord, gives us, in an inverted Manner, an easy Way of making four or five Parts to several Notes following

following the Bass, with which one of the Parts always proceeds by a Sixth, without committing any Fault against the Rules, which is proved by the fundamental Bass.

E X A M P L E.

Part which always makes the 6th with the continued Bass.

A, B, irregular Cadences where the Sixth is added to the perfect Chord of the Note *A*.

These six Parts might be heard together, excepting where the fundamental Bass ascends a Second to the Note that bears a Seventh,

Seventh, at which Place one of the Parts that makes two Fifths, together with that Bass, ought to be altered : Observe those two Parts that proceed always by Sixes, as well ascending as descending, which with the Sixth, added to the perfect Chord, procures an easy Manner of making three other Parts, notwithstanding that this Progression be composed but of three different Chords.

You will find at *C* the perfect Chord to the Key-note, which causes that of the Sixth upon its Third ; and at *D*, that of Six and Four upon its Governing-note, or Fifth. At *F* you will find the Chord of the Seventh to the Governing-note of the Key, which causes that of the small Sixth to the second Note ; and at *G*, that of the Tritonus to the fourth Note. And lastly, at *H*, you will find the perfect Chord upon the Fourth, to which the Sixth is added, which creates that of the small Sixth to the sixth Note *L* ; but, as this same Chord is not always affected to an irregular Cadence, it then proceeds from that of the Seventh upon the second Note *J*, where it follows its natural Progression.

Before we had a Knowledge of these small and great Sixes, it was almost impossible to add two Parts with these Sixes ; whereas we can easily add three Parts, and even the fundamental Bass may be added to it, which proceeds from an inverted Harmony, and by making the Harmony always suitable to one of the two Cadences we have spoken of, or to the natural Progression of the fundamental Bass, which will be found in our first Examples ; for, if the Progression of the Bass is not limited after a consonant Chord, yet the Chord that ought to be heard after it is limited, according to the Progression of that Bass ; and, supposing that one could not easily reduce a certain Progression of the Bass to its Fundamental, you need only to observe the Place occupied by the Notes of the Key you are in, and the Key of *C* being only at present in Question, and knowing that such and such Notes ought to bear such and such Chords, according to their different Progression, you can never fail by giving to those Notes the Chord that belongs to them in the like Case ; and, Experience increasing by Practice, you will become Master of the Choice of two different Chords, that may be heard upon one and the same Note ; as may be observed in the last Example, where the Tritonus may be heard upon the fourth Note, instead of the great Sixth, or this last instead of the other, and even one after the other, by placing the great Sixth the first, all which may be practised when the fourth Note falls upon the Third, or the Key-note, having divided the

the Bars where that happens by Strokes ——— over or under the Parts as thus, $\overbrace{HC; GC; HG.}$

When the Progression of the Bass is like unto the Fundamental, you must give to each Note of that Progression fundamental Chords, excepting when you go from the sixth Note to the Third, in which Case the Harmony inverted from the irregular Cadence is extremely proper.

E X A M P L E.

7 7 6 4* 6 6 5 b 6 6 6 7 4 7

A. B. C. D. F. G. H. J. L. M. N.

Fundamental Bass to the upper Part.

We give the Chord of the Seventh to the second Note *A*, because the Progression from *A* to *B* is fundamental.

We give the Chord of the Seventh to *B*, because the Seventh is found to be prepared by the flat Third to the Note *A*; so that it is better to keep on that flat Third, than to make it ascend upon the Octave, which is absolutely forbidden, excepting that it be found to be doubled in a Composition of more than three Parts, in which Case we may make it to ascend, whilst the Rule holds in the other Parts that keep on. The sharp Third being heard at *B*, we cannot avoid making it ascend upon the Key-note, on which the perfect Chord is to be heard; but as this Key-note doth not appear in the Bass, and there being but its Governing-note, or Fifth in its Stead, we are obliged to represent the Key-note, by giving to that Fifth of *C*, the Chord of Six and Four. We could have given the Chord of the great Sixth, as well as that of the Tritonus to the Fourth Note *D*, which descends upon the Third.

We cannot help giving the Chord of the Sixth to the Third *E*, by reason that the Discord to the preceding Note cannot be resolved but by that Chord, though the Progression of that Third to the sixth Note *G* be fundamental; the Discord, which, in this Case, absolutely requires to be resolved, being our principal object.

G

Between

Between the Notes *H*, *F*, you will find an irregular Cadence inverted; see the fundamental Bass underneath it.

The Note *L* must carry the Chord of the great Sixth, which is the same as that of the Seventh, which the Note at *M* bears, and which is found to be a Third below, according to what we have before said at Chap. XII.

The Note *M* bears the Chord of the Seventh for the like Reason as the Note *A*.

The Eleventh prepared by *M*, *N*, this Eleventh preparing the perfect Cadence that follows.

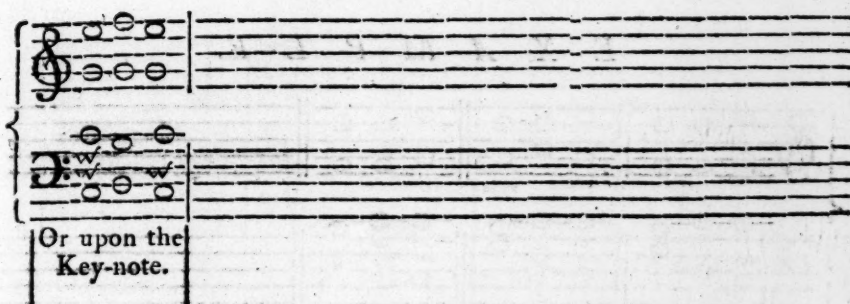
C H A P X V H.

Of the different Progressions of a Bass which bear a Relation to each other, wherein the Harmony doth not alter in the upper Parts.

AS the Key-note, its Third, and its Fifth may each carry a Chord composed of the same Sounds, wherever the natural Progression of a Bass leads to the principal Note, which is the Key-note, we may place in its Stead one of the two other Sounds; so likewise if the Progression leads to the Third, we may place the Key-note in its Stead; for the same Reason we may place, in Lieu of the Fifth, its Third, its Fifth, and its Seventh, when it carries the Chord of the Seventh, or its Third and Fifth, when it carries the perfect Chord; see the following Example.

E X A M P L E.

| | | | | | |
|--------------------------------|-----------------------|-----------------------|-----------------------|-----------------------|--------------------|
| Fall upon
the Key-
note. | Or upon
its Third. | Or upon
the Fifth. | Upon the
Key-note. | Or upon
its Third. | Upon the
Third. |
|--------------------------------|-----------------------|-----------------------|-----------------------|-----------------------|--------------------|



The four last Falls and the Four following are not proper to the Governing-note or Fifth, because they would, in that Case, pass for a Key-note.

E X A M P L E.

| | | | |
|---|--|--|--|
| A.
The Key-note
preceded by
its Fifth <i>A</i> . | B.
or of its
fourth
Note <i>B</i> . | C.
or of the
sharp
Seventh <i>C</i> . | D.
or of the
second
Note <i>D</i> . |
|---|--|--|--|

Although in the above Examples we have begun by the Key-note, we might have equally begun by the Third or by the Fifth; see the Guide *w*.

We do not pretend to speak of the Beginning of a Piece, which is the proper Place for the Key-note, though one may trespass upon this Rule in respect to Fuges, but we are not yet come to them.

When the second Note immediately precedes the Governing-note, or Fifth, in that Case the Second governs that Fifth, and must carry the Chord of the Seventh; so that its Third and its Fifth may be placed in its Stead, and but sparingly the Seventh, because it is but the Key-note that can appear as such in this Case with the perfect Chord.

E X A M-

E X A M P L E.

The first example shows a musical phrase in treble and bass staves. The treble staff contains three measures of music, each with a whole note. The bass staff contains three measures of music, each with a whole note and a figured bass (7-7, 5, 6-7). Below the staves, three columns of text explain the harmonic structure.

| F. | G. | H. |
|---|--|---|
| The Fifth of the Key, preceded by the second Note, which in that Case is its Governing-note | Or by the fourth Note G, which is the Third to the second Note | Or by the sixth Note H, which is the Fifth to the second Note |
| F, | F. | F. |

You may place all these Notes in the Room of each other, provided the Suit of the Harmony be not changed, to know which, you must reduce it to its Fundamental; see the following Example.

E X A M P L E.

The second example shows a musical phrase in treble and bass staves. The treble staff contains four measures of music, each with a whole note. The bass staff contains four measures of music, each with a whole note and a figured bass (7-7, 7-6, 5-6, 6-4*). Below the staves, four columns of text explain the harmonic structure.

| | | | |
|--|--|--|---|
| The second Note which in this Case governs the Fifth of the Key, and which serves as a fundamental Bass to the others. | The second Note A, in Lieu of the Governing-note of the Key. | The fourth Note B, in Lieu of the Second, whilst the Second C is in Lieu of the Fifth. | The fourth Note D, in Lieu of the Second, and at F, in Lieu of the Governing-note of the Key. |
|--|--|--|---|

| | | |
|---|---|---|
| <p>The Leading-note or sharp Seventh <i>G</i>, which, after the fourth Note, is in Lieu of the Fifth.</p> | <p>The same Thing in a different Progression.</p> | <p>The sixth Note <i>H</i>, in Lieu of the Second, when this last governs the Fifth of the Key, that Fifth being also represented by its sharp Third, which is the Leading-note, or sharp Seventh <i>G</i>.</p> |
|---|---|---|

The Chord of Six and Four is oftentimes more proper to the Fifth, than the Perfect, in a diatonick Progression, and especially when it happens on the unaccented Part of the Bar.

These different Progressions of a Bass, together with those we have hitherto mentioned, include all the Progressions of a Bass that can be practised in the most natural Harmony; for, as to some other Discords that we have not as yet taken Notice of, their Progressions are so limited that there can be no Difficulty in knowing the Use of them, as soon as what we have hitherto mentioned be thoroughly understood.

C H A P. XVIII.

Of the Manner of preparing all Discords.

WHEN we explained the Manner of preparing and resolving the Seventh, we intended at the same Time to extend it to all Discords, since they all proceed therefrom.

It is true that as we have distinguished them into Major and Minor, it is but the minor Discords that are to follow intirely the Rule of the Seventh; for the major Discords are derived from the Leading-note, or sharp Seventh, which nevertheless makes a Part of the Chord of the Seventh. Now, if the Leading-note is not to be prepared, we must from thence conclude, that

that all major Discords do not require it; but, if the Seventh is to be prepared by any one of the Consonants, so must all minor Discords be; and, provided we do not go out of the Key, we may easily cause a Discord to be heard, by repeating one of the consonant Notes in the preceding Chord; the like may be done by removing from one Key into another, when you are acquainted with the Manner of doing it so as to create an agreeable Continuance of Harmony. We have already mentioned, that one Note may serve in different Discords following, when the Chords wherein it is used are in the Main but one and the same Chord, and that the Eleventh might be prepared by the Seventh or by the false Fifth, although they be Discords; it must therefore be easily comprehended, that the same Note that made the Discord, may cause another in a Chord which in some Shape will appear to be different, provided that, in this Case, you do not go out of the Key.

When we mention that the Seventh could not be prepared but by the Third, the Fifth, and the Octave, it must be understood only when the fundamental Bass follows its most natural Progression, which is to descend a Third, a Fifth, or a Seventh; taking Notice, that to ascend a Second, or descend a Seventh, is the same Thing; so of the other Intervals that bear a like Relation; and that from those Intervals that bear a like Relation, the Least ought to be generally chosen for the Progression of the Bass, as being more proper and better to ascend a Second, than to descend a Seventh, &c. But, if you keep to the inverted Chords (as you may introduce in the Basses any of the Notes of a fundamental Chord, upon which the said Chord changes its Name, by Means of the different Intervals that the Sounds of which it is composed will make, in respect to the Note of the Bass) you will then find, that, instead of the Third or the Fifth, the Sixth or the Fourth will prepare the Seventh; in the like Case you will find, that the Third, the Fourth, the Fifth, the Sixth, and even the Octave will prepare a false Fifth, by reason that the Chord of the Seventh is represented by, and included in. the Chord of the false Fifth, as well as in all other dissonant Chords; so that, by whatever consonant Note a Discord is prepared, you can never be mistaken, provided you endeavour to avoid what is not natural: For Example, if in the Bass, instead of the Key-note, I had a Mind to place its Third, or its Fifth, each bearing a Chord derived from the Perfect to that Key-note; and that I would cause a Seventh to be heard, prepared by the Octave, by the Fifth, or by the Third to the Key-note; that Octave will then become a Sixth to the Third, and a Fourth to the Fifth; so of the Fifth and of the
Third,

Third, by observing the same Proportion. And, by this Relation, our first Rule, as to Sevenths, is general for all minor Discords; likewise if, after a perfect Chord upon the Key-note, its Third, or its Fifth, instead of causing a Seventh to be heard (which any one of the consonant Notes of that perfect Chord may prepare) I had a Mind to hear a false Fifth, a Tritonus, a great or small Sixth, &c. that would proceed by my having placed in the Bass one of the Notes belonging to the Chord of the Seventh, in Lieu of the fundamental Note.

E X A M P L E.

6 7 4 7 6 6 6 6 6 6 6 2

D. F. G. H. J. L. M. N.

Continued Bass.

8 7 8 7 8 7 8 7 8 7 5 7 5 7 5 7

A. B.

Fundamental Bass.

7 6 2 6 6 6 6 6 6 6 6 6

O. P. Q. R. S. 7 T. 6

Continued Bass.

3 7 3 7 3 7 3 7 3 7 3 7

7 c. 7 7 7 7 7

Fundamental Bass.

I. A,

1. *A*, the Seventh prepared by the Octave, according to the fundamental Harmony. *D*, the Third upon which the Octave to the fundamental Bass becomes a Sixth. *F*, the Governing-note upon which the Octave to the fundamental Bass becomes a Fourth; by this Means the Seventh is found to be prepared by the Octave, the Sixth, and the Fourth.

G, in the Chord of the great Sixth, the Fifth which represents the Seventh, is prepared by the Octave; and the Guides that are upon the Third and the Fifth shew, that the same Fifth may be equally prepared by the Sixth, and by the Fourth of those two Notes; so of the other Places where there are Guides.

H, in the Chord of the small Sixth, the Third which represents the Seventh, is prepared by the Octave, by the Sixth, and by the Fourth.

J, the Second, which is prepared in the Bass, is preceded by its Third in the upper Part.

2. *B*, the Seventh prepared by the Fifth, according to the fundamental Harmony.

L, In the Chord of the great Sixth, the Fifth which represents the Seventh, is prepared by the Fifth, by the Third, and by the Octave.

M, in the Chord of the small Sixth, the Third which represents the Seventh, is prepared by the Fifth, by the Third, and by the Octave.

N, The Second prepared by the Octave, or by the Fourth marked by a Guide.

3. *C*, the Seventh prepared by the Third according to the fundamental Harmony.

O, In the Chord of the great Sixth, the Fifth is prepared by the Third to the fundamental Note to which the Seventh is added.

P, that same Fifth prepared by the Fourth to the Note that makes the Seventh to the fundamental Bass, which Note must bear the Chord of the Second.

Q, the Second prepared in the same Manner as at *J*.

R, that same Fifth prepared by the Sixth to the Note which governs that in the fundamental Bass. Observe in this Place, that all Notes that govern another may be represented, by bearing a Chord inverted from the Perfect, or that of the Seventh which the other should carry; and that this Chord inverted is that of Six, Four, or the small Sixth.

S, that same Fifth, is here prepared by the Octave to the Note, which makes the Third to that in the fundamental Bass.

T, In the Chord of the small Sixth, the Third is prepared by the Third, by the Sixth, or by the Octave; and the Seventh that

that precedes is resolved by the Sixth, to the same Note on which, that same Seventh hath been heard.

We have not hitherto taken Notice of the Second, but, before we say any Thing concerning it, observe, that it should be prepared but in the preceding Manner.

It hath been sufficiently shewn, that all the several and different Ways of preparing Discords proceed from that of preparing the Seventh; and that the only Difficulty consists, how to know, by the Bass, the Notes that compose the Chord to that which is the Fundamental. In order thereto, you must observe, that the first dissonant Chord must be preceded by a consonant Chord; and that this consonant Chord can be but the Perfect to the Key-note, its Fifth, or its Fourth; which perfect Chord may be represented by that of the Sixth, upon the Third of each of those Notes, and by that of Six and Four upon the Governing-note of the Key only.

In Composition of two or three Parts only, we often chuse but the consonant Notes in a dissonant Chord, so that, if we do not know the Key we are in, and have not a particular Regard to the Progression of the Bass, all our Rules will be useless; therefore you cannot too closely apply yourself to understand perfectly these Rules, which we have given in the Key of C, and are sufficient for all other Keys.

As we ought not to begin a piece of music but by a consonant Chord, we cannot of Course use a Discord, but after a consonant Chord; but oftentimes, after a Discord there follows another; for as we have already said, that a consonant Chord cannot appear after a Discord, unless the Leading-note, or sharp Seventh, be used in this last Chord, otherwise you pass on from one Discord to another, as appears by our Rules of the Seventh; and as this is a little difficult to discover in Pieces of two or three Parts, because that these dissonant Chords take in at least two consonant Notes, which are the Third and Fifth, and, in an inverted Manner, the Sixth and Fourth, without mentioning the Octave that may be found therein; so that one may often pass from a dissonant Chord to another, without knowing it: Therefore you must endeavour to understand these first Principles, if you intend with Certainty to know what you are about.

C H A P. XIX.

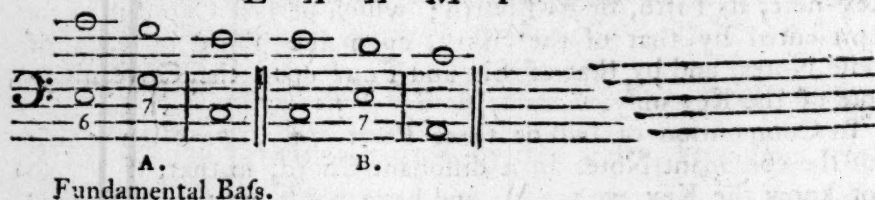
Shews where Discords cannot be prepared.

IF, instead of making the fundamental Bass to descend a Third, a Fifth, and a Seventh, we make it ascend in the
H same

same Manner, we shall find that the Seventh cannot be prepared; yet in those Progressions we find something that obliges us to cause that Seventh to be heard, as the Octave in a diatonic Progression, in Chap. XI. proves it, when we proceed from the Key-note to its Fifth; and that this last retrogrades or descends to the Key-note, the Ear is not in the least shocked thereby, according to the Opinion of all Masters.

If the Bass ascends a Third, in order to descend a Fifth immediately afterwards, the Seventh which is heard upon the Note to ascending, cannot likewise be prepared.

E X A M P L E.



The Example A shews a Progression of a Fifth ascending, since it begins by the Third, which represents the Key-note. But the Example B proves that the Seventh cannot be prepared when the fundamental Bass ascends a Third, since the Note that makes the Seventh to the second Note of the Bass, cannot make a consonant Note with the First.

One might give a sharp Third to the second Note at B, in which Case the Key would then be changed: And this is often practised, especially in an inverted Harmony; as may be seen in the following Example.

E X A M P L E.

This Part may pass upon the Note, or upon the Guides.

Fundamental Basses.

Each

Each Part may serve reciprocally as an upper Part or a Bass; and you may see how the false Fifth, the Tritonus, and the Seventh may not be prepared.

If the Bass ascends a Seventh, the Discord cannot be prepared.

E X A M P L E.

The musical example consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The notation includes various intervals and accidentals, with numbers 6, 7, 4, and 5 indicating specific intervals or notes. The bottom two staves are labeled 'J.' and 'L.'.

Fundamental Bass.

The Seventh unprepared at *J*, when the Fundamental Bass ascends a Third; and at *L*, when it ascends a Seventh or descends a Second.

N. B. It is but after a consonant Chord that a Discord may be taken unprepared, for after a dissonant Chord the Discord must absolutely be prepared, according to our Rules.

We must observe, that we do not intend to include the sharp Seventh or Leading-note, in the different Discords prepared or unprepared; by reason that we here speak but of minor Discords, and these Rules do not concern major Discords which proceed from the sharp Seventh, in Favour of which a Minor Discord is often heard unprepared, as in a Progression of the fundamental Bass ascending a Third or a Fifth, in order to descend afterwards a Fifth, wherein the perfect Cadence, which is formed by

by this last Progression in descending, cannot take Place, unless the sharp Seventh be heard in the Chord to the first Note that descends a Fifth; so that from thence one may draw very useful Inferences, but we shall not speak of them, until we have explained the Manner of removing from one Key into another.

C H A P. XX.

An exact Enumeration of all the different Progressions of the Bass, according to the different Discords therein used.

IT is always from our fundamental Bass, and the fundamental Chord of the Seventh, that we are to draw the Rules concerning Discords; and we shall shew that the Chord of the Seventh only is predominant in all dissonant Chords.

We do not in this Place intend to enlarge further upon our first Rule concerning the Seventh, only by giving that Chord to every Note in a Key, when the Bass proceeds by Intervals of a Fourth ascending, or a Fifth descending.

The first Seventh may be prepared by any of the Concorde, or may be taken unprepared, according to what we have said upon that Subject in the foregoing Chapters: But we shall hereafter be obliged to follow the Rule which requires it to be always prepared and resolved by the Third: See the following Example.

E X A M P L E.

Treble
Counter-tenor

Tenor.
Fundamental
Bass.

Observe, that all the Parts move by descending, and that these Sevenths are alternately accompanied by the Third and Fifth, or by the Third and Eighth, thus, 1, 3, 5, 7, or 1, 3, 7, 8.

In order to render this Harmony more complete, there ought to be five Parts, as we shall presently shew.

You will find some of these Sevenths not in their natural Proportion, as those of C and F, which we had expressly forbidden by

by our first Rules; but that is to be overlooked in the like Succession or Sequence of Discords, as they are caused by the Modulation, where it is not permitted to add any Sharp or Flat to any of the Notes. You will also find, in what follows, other false Intervals which proceed from these; so that, as it happens by Accident that they are such, they must be written as if they were right, by reason that we cannot help causing those Notes to intervene in Harmony, when we do not chuse to go wide from the Key.

If we take for Bass that Part which makes the Tenor at *A*, we shall find that the first Note that answers to that on which the first Seventh is figured, will bear the Chord of the small Sixth; and, by the following Note which bears the Chord of the Seventh, a new Progression of the Bass may be formed by new Chords in Appearance, as will be shewn by the following Example, where that Part will be likewise marked by the same Letter *A*.

If we afterwards take the Counter-tenor *B* for Bass, we shall find that the Note, answering to that on which is the first Seventh, will carry the Chord of the Second; and, by the following Note which bears the Chord of the great Sixth, a new Progression may also be formed; as will appear by the following Example, where that Part is likewise marked with the Letter *B*.

It may be observed, that the Chords of the Second and the Tritonus are made up of the same Intervals, saving in the one that the Fourth is perfect, and in the other it is sharpened; and for that Reason this last Chord is called the Tritonus, which contains three whole Tones. The like Difference is made between the great Sixth and the false Fifth.

The Chord of the small Sixth, either Sharp or Flat, partakes of the like Difference; the Whole arising from the Chord of a Seventh, where the Third to the Bass is one Way Major, and the other Minor; though that Difference is not distinguished by two different Names, unless it be that we appropriate to the Governing-note of the Key only a Chord, the sharp Third of which creates the false Fifth, or the Tritonus, with the Seventh to that same Governing-note; whereas to the other Notes, that are but merely Governing-notes, we give a Chord, wherein the Third is Minor or Flat, and neither the false Fifth nor the Tritonus take Place between the Third and the Seventh, by reason that these last Chords are to follow each other, until the Governing-note of the Key appears.

The following Example will shew all the Chords that proceed from the different Progressions of the Bass, and each Part may serve reciprocally as a Treble or upper Part, excepting the fundamental Bass and that underneath it, which can serve but as a Bass.

E X A M P L E.

Example 6

Musical notation for Example 6, showing a sequence of notes on a staff with fingerings indicated by numbers above them.

[illegible]

Second Bass, which may serve as a Treble.

Third Bass, which may serve as a Treble.

Fourth Bass, which may serve as a Treble,

6 6 6 6 6 6 7

4 7 5 5 5 5 7

Fifth Bass, which may serve as a Treble

6 6 6 6 6 6 5b

Sixth Bass, which may serve as a Treble.

The image shows two staves of music. The top staff is labeled 'Sixth Bass, which may serve as a Treble.' and contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A13

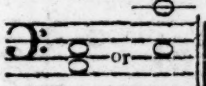
Basis by Supposition, to which one must not as yet give any Attention.

1. Observe that the Progression of the four first Basses is the most natural, in respect to the Fundamental; and that the Progression of the fifth and sixth Basses are borrowed from those first Basses.

The Progression of the fifth Bass is taken from the First and Fourth.

The Progression of the sixth Bass is taken from the Second and Third, and, if we have not figured with a 7 all the Notes in the fifth and sixth Basses, that might carry the Chord of the Seventh, it is to be understood, that the perfect Chord can only be taken, without the Seventh, by leaving out the Octave in the Chord to those Notes that precede them, by reason it is that Octave that prepares the Seventh.

2. In the natural Progression of the Four first Basses, it is observable that the First and Second, and the Third and Fourth, are disposed by Thirds, and, whilst the two last descend, the two first remain upon the same Degree, and so on alternatively unto the End; for, as it is more agreeable to the minor Third to descend, we cannot help giving that Progression at least to those Parts which make it; and, in a like Continuance of Harmony, the consonant Note which is a Third below, must follow that Progression, remembering that a Sixth above, or a Third below,

is the same Thing as *C E*, or *E C*, 

It is true that the consonant Note is limited in this Place, only by reason of the fundamental Bass; for a consonant Note may remain upon the same Degree, in order to create a Discord, if the Bass proceeds thus:

A, B, the Bass, descends a Third, instead of a Fifth; and then the consonant Note at *C*, which happens to be a Third below the Discord at *F*, remains upon the same Degree, in order to create the Discord at *D*.



In order to hear the Effect of all these Parts together, the *A* and the sixth Bass must be left out.

4. If the four first Basses only are taken apart, you will find that the three upper Parts contain all the Sounds, of which the figured upon the Fourth are composed; likewise, if any other Parts is chosen for a Bass, by transposing it an Octave

Octave lower, so that it be below the other Parts, or by transposing these an Octave higher, the Chords figured upon any one of those Basses will be found to be in the other Parts. If the fifth Bass is chosen, you must place over it only the Second, the Third, and the Fourth, because the first bears too great an Affinity to it: and, if the Sixth be chosen for a Bass, then the First, the Second, and the Fourth only are to be placed over it, by altering only one Note, which in the first Bar creates two Octaves together.

Thus in one single Example we are instructed in the different Construction of all dissonant Chords, of the Progression of Discords, and of the Difference of those Chords, in respect to the different Progression of the Bass, the Whole consisting by inverting the Chords, or in an Harmony inverted.

5. The fifth and the sixth Basses have a good Effect, being taken separately, and one may even make them syncope.

Thus, 

Or inverted. 

It is pretty difficult to add two other Parts to these, by reason that an Harmony inverted introduceth a certain Supposition, which requires a vast Knowledge in Harmony; so that one must not at present practise them, but as they are pricked, that is to say, in two Parts only.

When any one of the Parts is chosen for a Bass, it ought to begin and end by the Key-note, and be so contrived, that the Key-note at the End be preceded by its Fifth; which may be easily done by altering the other Parts suitable to their Progression, when they are to be heard above the fundamental Bass.

C H A P. XXI.

Of the Chord of the Second.

THE Second is an Interval inverted from that of the Seventh, and consequently the Chord of the Second is inverted from the Chord of the Seventh.

E X A M P L E.



This Inversion causes another of the same Nature, when it is necessary to prepare and resolve these Discords.

If all minor Discords are to be prepared and resolved in the Treble, or upper Part, the Second on the contrary, which causes the minor Discord to be heard in the Bass, is to be prepared and resolved by that same Bass, according to the Progression fixed to a minor Discord; so that you must cause to be heard in the second, or last Part of the Bar in the Bass, that Note on which you are willing to make a Second upon the first Note, or Part of the next subsequent Bar, and this Note must afterwards descend; so that, whilst you make a Bass to proceed in that Manner, you may give to each Note a Chord like those in the following Example, until the major Discord appears, after which follows a consonant Chord.

One must also take Notice, that in a Progression, or Succession of Harmony, like unto that in the Example, a major Discord may appear, when the Air or Melody of the Bass proceeds by the same Degrees, passing through the Third, without causing a Conclusion which is reserved for the Key-note, or one of its Derivatives, which appears but in one more Bar afterwards, as may be seen in the following Example. The major Discord, which in that Case doth not follow its natural Progression, is, for that Instant, deemed a minor Discord, which is allowed only in respect to the Modulation, when we are minded to suspend the Conclusion for some Bars; though it will always be better to

conclude upon the perfect Chord to the Key-note, or upon that of the Sixth to the Third, after the sharp Seventh, or Leading-note.

E X A M P L E S.

Example 1 shows three staves. The top staff is Treble, labeled 'A. B.' and 'Treble.', containing a sequence of chords. The middle staff is 'Continued Bass.', showing the bass line with figures 7 6, 7 6, 7 6, 7 6, 7 6. The bottom staff is 'Fundamental Bass.', showing the root notes of the chords with figures 7 7 7, 7 7 7, 7 7 7, 7 7 7.

Example 2 shows three staves. The top staff is Treble, labeled 'A. B.' and 'Treble.', containing a sequence of chords. The middle staff is 'Continued Bass.', showing the bass line with figures 2 6, 2 6, 2 6, 2 6, 2 6, 5, 5b. The bottom staff is 'Fundamental Bass.', showing the root notes of the chords with figures 7 7 7, 7 7 7, 7 7 7, 7 7 7.

By these Examples it is evident, that the Second is prepared and resolved in the Bass, in the same Manner as the Seventh is prepared and resolved in the Treble *A, B*, and that the Chords in one and the other are made up of the same Sounds, as appears by the fundamental Bass.

In order to know at present the Choice that ought to be made of the Chords in either of the Examples, where the Bass proceeds almost equally alike, since it descends diatonically each Way, and causes the same Note to be heard twice on the same Degree, it must be observed, that on one Side those two Notes are contained within the same-Bar, and that on the other Side, they are divided by the Bar; so that, when your Bass is like unto one of these, you may always use the like Chords, and be certain that you will not then commit any Fault by following this Rule.

If in the Example in the preceding Chapter there be some Basses, whose Progression is not agreeable to these, in respect to the Chords they bear; it is because they represent only Trebles; but otherwise do not go from the Rule, if you intend to compose rightly and regularly.

The Second absolutely requires to be prepared by the Third, though it may be prepared in the Treble by all the Concorde, or consonant Notes, and the Bass must always syncope in that Case.

Observe

Observe at present, that it is by the different Progression of the Bass that Discords are found to be prepared and resolved by all the Concords; and, in order that you may not be mistaken therein, always add a fundamental Bass under your Composition, and you will thereby see, that the minor Discord which makes the Seventh to that Bass is never prepared but by the Octave, the Fifth, or the Third, and that it is never resolved but by the Third, otherwise your Composition will never be just or regular.

We again repeat that the first Discord preceded by a consonant Chord may be prepared by the Octave, the Fifth, or the Third to the fundamental Bass; and that it is at the same Time necessary, that those that successively follow the first Seventh be prepared by the Third to that Note, rather than by any other Concord, by reason that the Sequence of Harmony that proceeds from it is the most natural:—Yet, for Variety-sake, we are sometimes obliged to prepare the Seventh by the Fifth, or by the Octave to the fundamental Note, though this Seventh be found in the Middle, or after several others: but this is done only, in order to vary or diversify the Melody or Harmony, so that you must practise it but seldom, and with Judgment: And what is hereby said of the Seventh equally comprehends all other minor Discords, by reducing it to its fundamental Note, wherein the Seventh always presides.

If the Seventh is never to be resolved but by the Third to the fundamental Note, it is not understood but that it may also be resolved by the Fifth, and even by the Octave; but these are Licences which you must not practise until you are Master of the rest, so that we shall not as yet speak of it.

CHAP XXII.

Of Keys and Modes in general.

IF what we have said touching Keys and Modes at Chap. VIII, be perfectly understood, there remains but what follows,

A R T I C L E I.

Of sharp Keys.

AS you may take whatever Note you think proper for a Key-note, provided you give a Progression to its Octave,
1 2 like

like unto that of *C*, if the Key be sharp; then Sharps and Flats are to be used, in order to increase or lessen, a Semitone, those Intervals that might lessen that Conformity; the Question is only to know the Number of Sharps or Flats that are generally placed after the Cliff, in order to shew that all Notes on the same Degree, or Space, with these Sharps or Flats, are to be increased or lessened a Semitone; for Example, if we take *D* for a Key-note, and would make its Key agreeable to that of *C*, we observe that *F* makes the flat Third to *D*, which is not conformable to the Third of *C*, which is sharp; therefore we must add a Sharp to *F*, to make it a sharp Third to *D*, as *E* is a sharp Third to *C*, &c. So likewise the Fourth to *F* is *B* flattened; therefore a Flat must be added to the Note *B*, when you are in the Key of *F*, to conform it to the Key of *C*.

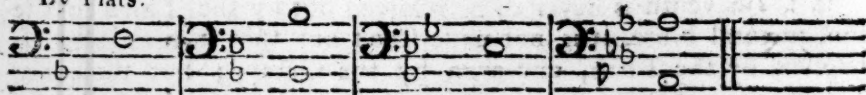
Example of all sharp Keys, whose Modulation of an Octave is agreeable to that of the Octave of C.

By Sharps.



Key of *G*, of *D*, of *A*, of *E*, of *B*, of *F* sharp, of *C* sharp.

By Flats.



Of *F* natural. Of *B* flat. Of *E* flat. Of *A* flat.

Here are eleven sharp Keys, which, with that of *C*, make twelve, there being but twelve chromatic Notes in an Octave.

As to the Order and Position of Sharps, they are declined thus, *F*, *C*, *G*, *D*, *A*, *E*, *B*, &c. which shews that, when there is but one Sharp, it can be but that of *F*; if there are two Sharps, they are those of *F* and *C*; if three, then *F*, *C*, and *G*, &c. reckoning always by Fifths, ascending, from the first Sharp which is *F*, to the last.

In order to know how many Sharps there must be for denoting any one particular Key, you must observe that it is always the Leading-note, or sharp Seventh, that determines the Number, because the last Sharp is always placed upon it; so that the Key of *D* sharp requires two Sharps prefixed to the Key, by reason that, *C* sharp being the Leading-note, or sharp Seventh, we cannot put a Sharp to *C*, without placing another to *F*, which is always the first Sharp: for the same Reason, the Key of *E* sharp requires four Sharps, since *D* sharp is the Leading-note, or sharp Seventh; so of the others.

The Order and Position of Flats are declined by *Fourths* ascending, beginning by that of *B*, thus, *B, E, A, D, G*, &c. it is the fourth Note that determines the Number in sharp Keys; for Example, the Fourth to *F* is *B* flattened, therefore we must place a Flat upon the Line of *B*, in the sharp Key of *F*, and so of the other Keys, observing that sharp Keys that require Flats, begin by that of *F*; so that reckoning by *Fourths*, as we reckon by *Fifths* for Sharps, you will find the Number of Flats required.

ARTICLE II.

Of flat Keys.

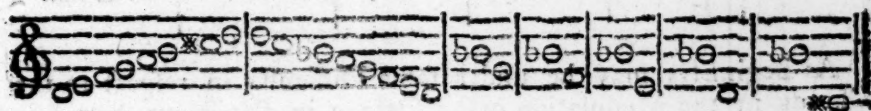
The Octave to *D* will serve as an Example for all flat Keys.

E X A M P L E.

| | | | | | |
|------------|---|---|---|---|--------------------------------------|
| <i>D</i> | — | — | — | — | Octave, |
| <i>C</i> * | — | — | — | — | Leading-note, or sharp Seventh, |
| <i>B</i> | — | — | — | — | The Sixth, |
| <i>A</i> | — | — | — | — | Governing-note, or Fifth of the Key, |
| <i>G</i> | — | — | — | — | The Fourth, |
| <i>F</i> | — | — | — | — | The Third, |
| <i>E</i> | — | — | — | — | The Second, |
| <i>D</i> | — | — | — | — | Key-note. |

The Progression of a flat Key differs from a sharp Key in ascending, but in the Third, which one Way is flat and the other sharp; but in descending we must make *B* flat, and leave out the Sharp to *C*.

E X A M P L E.



You can never be mistaken by following these Progressions in all flat Keys.

Example

Example of all flat Keys, whose Modulation of an Octave answers to the above Octave of D.

By Sharps.



These two Keys are the same.

By Flats.



The Author in the Example of flat Keys by Flats, hath followed the ancient Manner, by omitting the flat Sixth after the Cliff, and, in that Case the Key of *D* is not distinguished from the Key of *A*; but, according to our Author, the Sixth in flat Keys must be deemed flat and must be of the same Species as the Third. We here give another Example of flat Keys by Flats, beginning by the Key of *D*, which, in this Case, bears the first Flat

E X A M P L E.



As Beginners may be under some Difficulty in respect to the Chords in the Modulation of an Octave in flat Keys, here follows an Example of the Chords in the flat Key of *D*.

E X A M-

E X A M P L E.

The musical example consists of three staves. The top staff is in Treble clef and contains a series of chords marked with asterisks (*). The middle staff is labeled 'Continued Bass' and contains figured bass notation with numbers 6, 6*, 6, 5, 6, 7, 6, 6, and 7. The bottom staff is labeled 'Fundamental Bass' and contains figured bass notation with numbers 7, 5, 7, 7, 5, 7, 5, 7, and 5. A bracket on the right side of the bottom two staves points to a text box.

Continued Bass.

Fundamental Bass.

The Chords in the Treble are to be examined but with the continued Bass.

Continued Bass.

Fundamental Bass.

Here are likewise twelve flat Keys, including that of *D*, which, with that of *A*, is marked without a Flat or Sharp.

The first Key that bears a Sharp before the Cliff, is that of *E*, and, in order to know the Number of Sharps proper to each flat Key, you must reckon by Fifths, beginning at *E* thus, 1, 2, 3, 4 Sharps.

E, *B*, *F*, *C*, &c. consequently the flat Key of *B*, which is the Second, must have two Sharps; so of the other Keys; it is also the second Note of the Key that denotes the Quantity, it being the last Sharp.

The first flat Key that hath a *b* Flat before the Cliff, is that of *G*, so that reckoning by Fourths, *G*, *C*, *F*, *B*, *E*, you will find the Number of Flats proper to each Key; the flat Third, which bears the last Flat, also denotes the Quantity.

C H A P. XXIII.

Of Modulation, or the Manner of removing from one Key into another.

1. **A**LL Notes that carry the perfect Chord are deemed Key-notes, therefore one may say, that all those Notes, which in our first Examples carry perfect Chords, are like so many different Key-notes; those Examples will also serve for what follows; for we cannot naturally remove from a Key-note into another, otherwise than by a consonant Interval, in such a Manner that, after having begun a Piece in a certain Key, you may remove into another that is a Third, a Fourth, a Fifth, or a Sixth above or below, so that the first Key-note may become a third, a fourth, a fifth, or a sixth Note to that you remove into, and so on from one Key into another.

2. Besides what we have already said, the Key-note in a sharp Key may also sometimes become a Seventh, and even a second Note, but never a Leading-note, or a sharp Seventh; and a Key-note of a flat Key can become but a second Note.

Observe in this Place, that the Seventh, we here speak of, is that which is a whole tone below the Octave, and not that which is but a Semitone below, otherwise called the Leading-note, or sharp Seventh.

3. If when in the Middle of a Piece you would remove into the Fifth, or Governing-note of the Key, the Key of that Governing-note, or Fifth, must be naturally sharp, though we may sometimes make it a flat Key, but this with Judgment; and the Key of a Governing-note, or Fifth to a flat Key, must be flat.

These Rules may be trespassed upon when you are capable of judging rightly, but you must always be very cautious in doing it.

4. By whatever Key you begin, it is proper to modulate in that Key, for three or four Bars at least, being at Liberty to exceed that Number, as far as your Genius and Taste will permit.

5. It is better to remove into the Fifth of the Key, than into another; and in that Case the first Key-note will become a Fourth, and this may be done by the Means of the irregular Cadence.

6. As the Ear will be cloyed by often hearing the same Key, it is but into the principal Key that it may be allowed to return; but, in respect to the other Keys, it is not proper to return into them again, presently after you have left it; for

Instance,

Instance, supposing we had begun by the Key of *C*, we may, after having removed into another, return into it back again; but it would not be proper to return into another Key, after having quitted it, to retake afterwards that of *C*, or to retake another; therefore it will be better to remove into a new Key, and thus from one Key into another with Discretion, by returning insensibly, as it were, into those that are the nearest to the principal Key, in order to conclude therein, in such a Manner that it may seem as if one had not quitted it; and for that Reason, when you have removed into several Keys, you must modulate towards the End in this principal Key, for some Time longer than at the Beginning.

7. In sharp Keys it is better to remove into the Sixth, than into the Third; whereas in flat Keys it is better to remove into the Third, than into the Sixth.

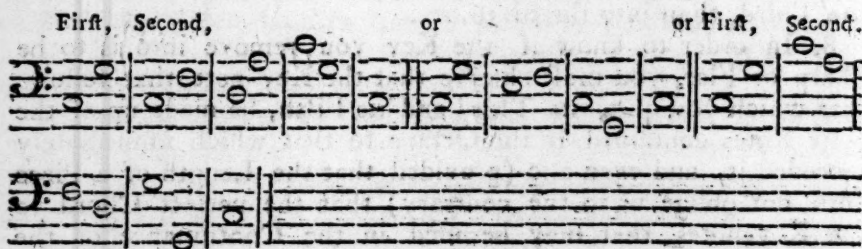
8. In order to know if the Key you remove into is to be Sharp or Flat, you must observe that the Key-note that follows that which you quit, its Third and its Fifth, be made up of the same Notes contained in the Octave to that which immediately preceded it, and even also (provided that the Length of a Piece doth not oblige us to the contrary) that the perfect Chord to the Key-notes, that may be used in the Continuance of the Piece, be made up of the Notes contained within the Octave of the first and principal Key, without altering those Notes by any new Sharp or Flat; for Example, If I begin by the Key of *C*, it is plain that the Notes *E*, *F*, *G*, *A*, and sometimes *D*, their Thirds and Fifths, are made up of the same Notes that belong to the Modulation of the Key of *C*, so that we may remove indifferently from a sharp to a flat Key, and from a flat into a sharp Key, according as the Thirds happen to be conformable to the diatonic Order of the first original Key, or at least to the last you quit. If, after the sharp Key of *C*, we remove into that of *A*, this last will be flat, by reason that the Note *C* makes the flat Third to *A*; so of the others. In order to follow this Modulation in flat Keys, you must observe the Modulation of their Octaves only in descending, where the Leading-note, or sharp Seventh, quits its Sharp and becomes natural; it is for that Reason one may do the like in sharp Keys, by adding a Flat to the Leading-note, or sharp Seventh; for, when we have said the Key-note might become a Second, it is but where there always should be an Interval of a whole Tone between the Key-note and its Second, having already taken Notice of this Modulation in the second Article.

9. You must contrive to remove as it were insensibly from one Key into another, and in such a Manner that the Ear may
K hardly

hardly perceive it, which may be done by following the above Method.

10. The last Note of the Key you quit, must always bear a consonant Chord, so that this last Note will be either the Key-note, its Third, or its Governing-note, or Fifth, or sometimes the Sixth, which may carry the Chord of the Sixth; though you must at first only stick to remove from a Key-note to its Fifth, and, that Fifth becoming a Key-note, you may afterwards follow the Method prescribed in the following Example, by modulating for some Bars, in the Key to each of those Notes which we make the Bass to remove.

E X A M P L E.



The Bass may begin upon the first or second Bar, and you ought not to dwell as long upon the second Key, as upon the first; and still less upon the others, by using sometimes but one, two, three, or four Notes of these last Keys, in order to remove into the other, which depends more chiefly upon Taste than on Rules.

C H A P. XXIV.

Some further Rules on the foregoing Chapter.

IT is by the Means of the Cadences, that you may learn to change Keys; these Cadences introduce a Sort of a Stop or Rest, during a Piece, after which you may remove into whatever Key you will, by making another Cadence in this last Key; for after a perfect Chord, which is the Conclusion of all Cadences, you are at Liberty to remove to whatever Chord you will.

Sometimes the Key-note may be repeated after a Cadence, by giving to that Note repeated a Chord proper and suitable to the Key you remove into.

By

By giving it the Chord of the Seventh, or of Six and Four, it then becomes a Fifth, or a Governing-note *A*

By giving it the Chord of the Tritonus, or the great Sixth, it becomes a fourth Note *B*.

By giving it the Chord of the Sixth, it becomes a Third *C*, or a sixth Note ascending to the Leading-note, or sharp Seventh *D*.

By giving it the Chord of the small Sixth, it becomes a sixth Note descending upon the Governing-note of the Key *F*; and sometimes you may also cause the Key-note to ascend a Semitone instead of repeating it, by giving the Chord of the false Fifth to the Note so ascended, which then becomes a Leading-note or sharp Seventh *H*.

When the Key-note bears a sharp Third, it may then become a Governing-note, or Fifth, without any Alteration *J*; see the following Example.

E X A M P L E.

The example consists of four staves of musical notation, each with a treble clef and a key signature of one flat (B-flat). The notes are represented by circles with stems, and the chords are indicated by numbers and letters above the notes. The first staff shows chords of C, G, D, F, C, D, and A. The second staff shows chords of C, G, F, C, G, B flat, and F. The third staff shows chords of F or C, C, A, D, G, and C. The fourth staff shows chords of E, D, C, F, and C. The notes are: Staff 1: C4, G4, B4, F4, C4, D4, A4. Staff 2: C4, G4, F4, C4, G4, Bb4, F4. Staff 3: F4, C4, A4, D4, G4, C4. Staff 4: E4, D4, C4, F4, C4.

Key of C, of G, of D, of F, of C, of D, of A,
Of C, of G, of F, of C, of G, of B flat, of F,
of F or C, of C, of A, of D, of G, of C,
of E, of D, of C, of F, of C.

You may give the perfect Chord only to all those Notes figured thus, —, and over which is a *B*, by reason that the irregular Cadence, which then takes Place, doth not absolutely require any other Chord; a third Note may become a Sixth, as a sixth Note may become a Third, as may be partly observed in the above Example at the Letter *T*.

E X A M P L E.



The Note at *S*, which is the Sixth to *C*, becomes the Third of the Key of *F*.

The same Note at *T*, which is the Third to the Note *F*, becomes the Sixth to *C*, without altering the Chord; that Note which may be either a third or a sixth Note, is always between two Notes of the Distance of a Fifth, and which divides it into two Thirds, as from *F* to *C*, wherein the Note *A* is the middle Note.

The Key may be also changed by the Means of 7ths, 7 and 6, 2, 4 \sharp , —, and 5 \sharp ; so that, having caused one or more Notes of the Bass to pass through this Sort of Chords, you need only to cause an Interval of a Tritonus, or of a false Fifth, to be heard, in order to decide the Key you remove into; observing that this Tritonus, or false Fifth, is to be made up of the sharp Third, and the Seventh to the Governing-note of the Key; see the following Example.

E X A M-

E X A M P L E.

The musical examples are written on a single staff in bass clef. The first system, labeled 'Continued Bass', shows a sequence of chords: Key of C (6), of G (7), of C (2 5 4 6), of G (6 5 7), and of D (7 7). The second system, labeled 'Fundamental Bass', shows: of A (7 7), of G (7 7), of F (7 7), and of D (7 7). The third system shows: of A (7 7), of D (7 7), and of C (7 7). The fourth system shows: of A (7 7), of D (7 7), and of C (7 7). The fifth system shows: of A (7 7), of D (7 7), and of C (7 7). The sixth system shows: of A (7 7), of D (7 7), and of C (7 7). The seventh system shows: of A (7 7), of D (7 7), and of C (7 7). The eighth system shows: of A (7 7), of D (7 7), and of C (7 7). The ninth system shows: of A (7 7), of D (7 7), and of C (7 7). The tenth system shows: of A (7 7), of D (7 7), and of C (7 7). The eleventh system shows: of A (7 7), of D (7 7), and of C (7 7). The twelfth system shows: of A (7 7), of D (7 7), and of C (7 7). The thirteenth system shows: of A (7 7), of D (7 7), and of C (7 7). The fourteenth system shows: of A (7 7), of D (7 7), and of C (7 7). The fifteenth system shows: of A (7 7), of D (7 7), and of C (7 7). The sixteenth system shows: of A (7 7), of D (7 7), and of C (7 7). The seventeenth system shows: of A (7 7), of D (7 7), and of C (7 7). The eighteenth system shows: of A (7 7), of D (7 7), and of C (7 7). The nineteenth system shows: of A (7 7), of D (7 7), and of C (7 7). The twentieth system shows: of A (7 7), of D (7 7), and of C (7 7). The twenty-first system shows: of A (7 7), of D (7 7), and of C (7 7). The twenty-second system shows: of A (7 7), of D (7 7), and of C (7 7). The twenty-third system shows: of A (7 7), of D (7 7), and of C (7 7). The twenty-fourth system shows: of A (7 7), of D (7 7), and of C (7 7). The twenty-fifth system shows: of A (7 7), of D (7 7), and of C (7 7). The twenty-sixth system shows: of A (7 7), of D (7 7), and of C (7 7). The twenty-seventh system shows: of A (7 7), of D (7 7), and of C (7 7). The twenty-eighth system shows: of A (7 7), of D (7 7), and of C (7 7). The twenty-ninth system shows: of A (7 7), of D (7 7), and of C (7 7). The thirtieth system shows: of A (7 7), of D (7 7), and of C (7 7). The thirty-first system shows: of A (7 7), of D (7 7), and of C (7 7). The thirty-second system shows: of A (7 7), of D (7 7), and of C (7 7). The thirty-third system shows: of A (7 7), of D (7 7), and of C (7 7). The thirty-fourth system shows: of A (7 7), of D (7 7), and of C (7 7). The thirty-fifth system shows: of A (7 7), of D (7 7), and of C (7 7). The thirty-sixth system shows: of A (7 7), of D (7 7), and of C (7 7). The thirty-seventh system shows: of A (7 7), of D (7 7), and of C (7 7). The thirty-eighth system shows: of A (7 7), of D (7 7), and of C (7 7). The thirty-ninth system shows: of A (7 7), of D (7 7), and of C (7 7). The fortieth system shows: of A (7 7), of D (7 7), and of C (7 7). The forty-first system shows: of A (7 7), of D (7 7), and of C (7 7). The forty-second system shows: of A (7 7), of D (7 7), and of C (7 7). The forty-third system shows: of A (7 7), of D (7 7), and of C (7 7). The forty-fourth system shows: of A (7 7), of D (7 7), and of C (7 7). The forty-fifth system shows: of A (7 7), of D (7 7), and of C (7 7). The forty-sixth system shows: of A (7 7), of D (7 7), and of C (7 7). The forty-seventh system shows: of A (7 7), of D (7 7), and of C (7 7). The forty-eighth system shows: of A (7 7), of D (7 7), and of C (7 7). The forty-ninth system shows: of A (7 7), of D (7 7), and of C (7 7). The fiftieth system shows: of A (7 7), of D (7 7), and of C (7 7). The fifty-first system shows: of A (7 7), of D (7 7), and of C (7 7). The fifty-second system shows: of A (7 7), of D (7 7), and of C (7 7). The fifty-third system shows: of A (7 7), of D (7 7), and of C (7 7). The fifty-fourth system shows: of A (7 7), of D (7 7), and of C (7 7). The fifty-fifth system shows: of A (7 7), of D (7 7), and of C (7 7). The fifty-sixth system shows: of A (7 7), of D (7 7), and of C (7 7). The fifty-seventh system shows: of A (7 7), of D (7 7), and of C (7 7). The fifty-eighth system shows: of A (7 7), of D (7 7), and of C (7 7). The fifty-ninth system shows: of A (7 7), of D (7 7), and of C (7 7). The sixtieth system shows: of A (7 7), of D (7 7), and of C (7 7). The sixty-first system shows: of A (7 7), of D (7 7), and of C (7 7). The sixty-second system shows: of A (7 7), of D (7 7), and of C (7 7). The sixty-third system shows: of A (7 7), of D (7 7), and of C (7 7). The sixty-fourth system shows: of A (7 7), of D (7 7), and of C (7 7). The sixty-fifth system shows: of A (7 7), of D (7 7), and of C (7 7). The sixty-sixth system shows: of A (7 7), of D (7 7), and of C (7 7). The sixty-seventh system shows: of A (7 7), of D (7 7), and of C (7 7). The sixty-eighth system shows: of A (7 7), of D (7 7), and of C (7 7). The sixty-ninth system shows: of A (7 7), of D (7 7), and of C (7 7). The seventieth system shows: of A (7 7), of D (7 7), and of C (7 7). The seventy-first system shows: of A (7 7), of D (7 7), and of C (7 7). The seventy-second system shows: of A (7 7), of D (7 7), and of C (7 7). The seventy-third system shows: of A (7 7), of D (7 7), and of C (7 7). The seventy-fourth system shows: of A (7 7), of D (7 7), and of C (7 7). The seventy-fifth system shows: of A (7 7), of D (7 7), and of C (7 7). The seventy-sixth system shows: of A (7 7), of D (7 7), and of C (7 7). The seventy-seventh system shows: of A (7 7), of D (7 7), and of C (7 7). The seventy-eighth system shows: of A (7 7), of D (7 7), and of C (7 7). The seventy-ninth system shows: of A (7 7), of D (7 7), and of C (7 7). The eightieth system shows: of A (7 7), of D (7 7), and of C (7 7). The eighty-first system shows: of A (7 7), of D (7 7), and of C (7 7). The eighty-second system shows: of A (7 7), of D (7 7), and of C (7 7). The eighty-third system shows: of A (7 7), of D (7 7), and of C (7 7). The eighty-fourth system shows: of A (7 7), of D (7 7), and of C (7 7). The eighty-fifth system shows: of A (7 7), of D (7 7), and of C (7 7). The eighty-sixth system shows: of A (7 7), of D (7 7), and of C (7 7). The eighty-seventh system shows: of A (7 7), of D (7 7), and of C (7 7). The eighty-eighth system shows: of A (7 7), of D (7 7), and of C (7 7). The eighty-ninth system shows: of A (7 7), of D (7 7), and of C (7 7). The ninetieth system shows: of A (7 7), of D (7 7), and of C (7 7). The hundredth system shows: of A (7 7), of D (7 7), and of C (7 7).

Observe that the Discord by which you remove into another Key, must always be prepared by a consonant Note in the Chord that ends the last Key.

These Examples are sufficient for instructing how to compose a Bass, according to the Chords that are chosen; but we are going to give it another Shape, by allowing the Liberty to compose a Bass at Pleasure, the Progression of which will teach us what Chords they are to carry.

C H A P. XXV.

Shews what Chords are to be given to the Notes of a Bass in all Progressions.

A R T I C L E I.

Of Cadences, and of all that hath a Relation to a Close of a Song or Melody.

1. **O**NE must closely stick to all the Cadences, and to all that hath an Affinity to the Close of an Air or Melody; Beginners cannot well help making Use of them at every Instant in their Basses, especially when they intend to change Keys; which is not difficult to observe, because those Conclusions are always made upon the first Part, or Division of the Measure or Bar, so that those Notes that are found in the first Part of the Bar upon which the Melody seems in some Shape to rest, ought always to carry the perfect Chord, for which Reason they may be deemed Key-notes.

2. If after a Key-note the Bass proceeds by consonant Intervals, you may give the perfect Chord to each of those Notes, until that Note which is followed by a diatonic Interval, excepting that Note which happens to be a Third above or below another that bears the perfect Chord; and in that Case the first Note may bear the Chord of a Sixth, as well, and rather than the perfect Chord; and on the contrary, if you find that the first Note ought to carry the perfect Chord, then that Note which happens afterwards to be a Third above or below, ought to carry the Chord of a Sixth, provided that after the last Note there doth not follow another in a consonant Progression, by reason that Progression naturally requires the perfect Chord, or that of the Seventh, upon each Note (which will be better explained hereafter) and that Note, which on the above Occasion we have said might bear the Chord of a Sixth, is always a Third, or a sixth Note, though you may give only the perfect Chord to each of those Notes, when you are afraid of being mistaken.

E X A M-

E X A M P L E.



Being in the Key of *C*, we see that the next Note which is a Third above *C*, and below the Governing-note, or Fifth, ought to carry the Chord of the Sixth *A*.

B, the Note which is a Third above the Governing-note, or a Sixth below, which is the same Thing, might carry the Chord of the Sixth; but we have already shewn, that the Chord of the false Fifth is more proper, by reason that that Note is the Leading-note, or sharp Seventh to the Key of *C*, which we have not quitted, and which keeps on until the Note *C*.

We find four Notes together that ascend by Thirds from the Key-note, the Third to which bears the Chord of the Sixth, and the Governing-note, or Fifth, carries that of Six and Four *C*, rather than the perfect Chord; because the Flat against the Note *B* denotes a new Key, which is easily distinguished in the Progression of the Bass by the Interval of the false Fifth between that same Note *B* flat and the Note *E* that follows; therefore the Note *E*, which is the lowest Sound to the false Fifth, becomes a Leading-note, or sharp Seventh, and consequently the Chord to the Note *B* flat must be suitable to the Key which that sharp Seventh leads, since this *B* flat is not comprehended in the Key of *C*, which is then quitted, and the Governing-note to *C* suits its Chord to that which succeeds it; so that, without going out of the Key of *C*, it then carries the Chord of Six and Four, which makes that of the Tritonus to that same Note *B* flat; for, if that Governing-note had carried the perfect Chord, the Third must then absolutely have been flattened, in order to avoid a false Relation, which false Relation consists in never using, in two different Parts, two Notes together, the Name of which alters but by a Sharp or Flat's being annexed to it; that is to say, that having taken in one Part the Note *B*, which makes the sharp Third to *G*, we cannot use, in another Part, that same Note *B*, with a Sharp or Flat; we shall hereafter

after treat of it more fully; since then we give the Chord of Six and Four to the Note at the Letter *C*, it is in order to suit the Harmony of this Chord to that of the Chord that follows it; for we might have given it the perfect Chord with the flat Third, or we might even have given it the Chord of the small Sixth and the false Fifth to the Note that immediately precedes it, by reason that there happens to be an Interval of a false Fifth between *E* and *B* flat that follows; so that, whenever a like Interval appears in the Bass, the Key is then absolutely decided, the Sound grave to this false Fifth being always the Leading-note; and what we here speak of concerning the false Fifth, equally regards the Tritonus, the acute Sound of which is then a Leading-note. Yet if the bass proceeded by ascending a Fourth, or descending a Fifth, after a like Interval of a false Fifth, or a Tritonus, a Leading-note might not possibly happen in the Chord, by reason that each of those Notes in the Bass might be deemed as passing Fifths, seeking the Governing-note, or Fifth of the Key, as appears at *G*, *H*, *F*. But this can take Place but between the second and the sixth Note in flat Keys, which make between themselves these Intervals of a false Fifth, or a Tritonus.

According to our foregoing Rule, the Note at *D* ought to carry the Chord of the Sixth; but as the Sixth could be but flat, according to the Key of the Note that precedes and follows it, we observe that the Note at *E* quits its Flat immediately afterwards; and as we must always be guided by what follows, rather than by what precedes, it is better to give the perfect Chord to that Note *D*, in order to avoid a false Relation with what follows, and observing, at the same Time, our Rule touching the consonant Progression of the Bass.

The Note at *E* carries the Chord of the false Fifth, for the Reasons we have just now given, since there appears an Interval of a false Fifth between it and the preceding Note.

ARTICLE II.

Of imperfect Cadences.

BESIDES the natural Progression of the Bass in perfect Cadences, there are others to be found therein, that have a great Relation to it, which are called imperfect Cadences.

We say that imperfect Cadences have a Relation with the Perfect, not in the Progression of the Bass, but by a Conformity of Harmony; to distinguish which, we must place together all the Sounds that compose the perfect Cadence, and take the Progression

Progression of each Part for a Bass, the Chords of which appear to be different, but it arises only from their various Disposition.

E X A M P L E.

Minor Discord.

C.

Major Discord.

A.

Fundamental Bass.

In order to hear all these Parts together, we must leave out the Parts C and A, by reason of their too great Affinity with the upper Part, for the Note that resolves the minor Discord, ought not properly to be doubled on this Occasion; but we may use the Parts A and C, by leaving out the upper Part, having placed them together, the better to shew the several Progressions, whereby it is obvious, that those Parts which make Discords have a fixed Progression; and that the other Parts may ascend or descend; for the Note of the fundamental Bass, which is in the three lowermost Parts, may remain upon the same Degree, or descend a Third in the same Manner as it naturally descends a Fifth, by observing to leave the Seventh out of the Chord, when it descends a Third A; because that would create, as it were, two Octaves together, though that might be tolerated, especially in four Parts.

All these Progressions are to be found in the Example of the Octave, Chap. XI. with the same Chords that they bear in this Example, and for a greater Certainty you may take for a Bass any one of the Parts, provided you avoid placing over the other Parts the two lowest Bases; the rest will have together a good Effect, in whatever Manner it be disposed, and the Chords figured in one Part will be contained in the other Parts.

In most of our Examples one may have observed this Sort of imperfect Cadences, but they do not always happen upon the first Part of the Bar, by reason that they are used but in a diatonic Progression, without making a final Conclusion.

ARTICLE III.

How the Key may be distinguished, wherein the Progression of the imperfect Cadences are used.

IT is certain that a diatonic Progression leads us into several different Keys; to distinguish the same, there are several Things to be observed.

1. The Leading-note decides it at once, and here follows the Manner of discovering it in the Bass.

The Key-note being known, you know at the same Time its Leading-note, or sharp Seventh; and as this Key can proceed but only upon certain Notes contained in its Octave, according to the sharp Key of *C*, or the flat Key of *A*; if one of those Notes is altered by a Sharp or a Flat, it is certain that the Key changes.

The first Sharp that appears, shews a Leading-note, and, if there happens two or three together, the Last is always to be deemed the Leading-note; therefore, a Sharp placed against *F* makes it to be a Leading-note, and denotes at the same Time the Key of *G*; if with this Sharp against *F* we find another at *G*, *F* sharp is no longer the Leading-note, and it will be *G*, which at the same Time denotes the Key of *A*; so that reckoning or counting according to the Order and Position of Sharps, *F*, *C*, *G*, *D*, *A*, &c. we cannot be mistaken, and, whatever Flats are found intermixed with these Sharps, it doth not alter the Case. But, if there should not appear any Sharp, then a Flat denotes a new Key, and the Leading-note will be that Note against which another Flat ought to be added, supposing that we were obliged to it; for Instance, if there be a Flat against *B*, and no sharp appears, the Note *E*, which is the Note against which a new Flat might be placed, will be the Leading-note; likewise, if a Flat is placed against *E*, *A* will then be the Leading-note, so that reckoning according to the Order and Position of Flats, *B*, *E*, *A*, *D*, &c. such of these Notes against which no Flat is placed, and that immediately follows one that hath a Flat, will always be the Leading-note. Take Notice of what we have said in the first Article, that the Interval of a false Fifth, or a Tritonus, shews it in the Progression of the Bass, for that Note which could have a Flat against it, makes the Tritonus above, or the false Fifth below that which ought to have the last Flat.

2. As the Bass doth not always reach to the Leading-note, and the Key may nevertheless change, there often happening in the Bass an Interval of a false Fifth, or a Tritonus, arising from the

the second Note of a flat Key and the Sixth, or rather from the Sixth to the Second, provided there be no Sharp, for this always decides it; you must observe if the Key which these Intervals, or some other Marks, denote, bears a Relation with the Key that you quit; and if after the Stop or Pause, which in some Shape is felt in a diatonic Progression, there doth not follow a Note which bears a greater Relation to a particular Key, than to another, especially when after the last Note in a diatonic Progression there follows another in a consonant Progression, which often leads to some final Cadences, for then the Key is decided,

E X A M P L E.

The example consists of six staves of musical notation in bass clef, illustrating various key signatures and leading notes. Each staff is annotated with numbers (1-7) and accidentals (sharps, flats, naturals) above the notes, and descriptive text below.

- Staff 1:** Notes are G^{5b}, A^{*6}, B^A, C⁷, D^B, E⁷, F^{5b}, G^{6*}. Annotations: "Leading-note to A." (under G^{5b}) and "Leading-note to D." (under F^{5b}).
- Staff 2:** Notes are G⁷, A^{5b}, B⁶, C⁷, D^b, E^r, F^b, G^{5b}, A^b. Annotations: "Key of A." (under G⁷), "Leading-note to G." (under A^{5b}), and "Leading-note to B flat." (under F^b).
- Staff 3:** Notes are G^{6b}, A^{5b}, B⁶, C^{6b}, D⁴, E^{7b}, F^z, G⁷, A^b, B^{6*}, C⁶, D^{5b}, E^{2*}. Annotations: "Leading-note to F." (under A^{5b}) and "Leading-note to D." (under E^{2*}).
- Staff 4:** Notes are G^{6*}, A^b, B^{5b}, C⁶, D⁷, E^b, F⁷, G^{5b}, A⁷, B^{6b}, C⁶, D⁷. Annotations: "Leading-note to G." (under A^b) and "H." (under E^b).
- Staff 5:** Notes are G^{5b}, A⁶, B⁷, C⁶, D⁶, E^{7b}, F⁶, G^{5b}, A⁴, B⁷. Annotations: "Leading-note to C." (under G^{5b}), "M. Key of F." (under D⁶), and "Leading-note to C." (under B⁷).

I. 2

After

After the first Leading-note (which is easily distinguished) we find a diatonic Progression from the Note *A* interrupted at *B*, where the Rule of Sevenths is to be followed; and this Interruption which leads us to a Cadence upon the Note *C*, obliges us to suit to its Key the Notes in a diatonic Progression from the Governing-note of the Key of *A*, after which Note nothing appears to oblige us to keep within that same Key of *A*; which is the Reason why we have given the Chord of Six and Four to the Governing-note repeated, the better to unite its Harmony with those Chords that follow; besides, the Note *G*, which becomes natural at the Letter *B*, shews it to be no longer a Leading-note, and, not finding any Sharp or Flat until the Cadence of *C*, we clearly see that the Key of *C* manifests itself from the Note at *A*; because you must always have a greater Regard to the Key that follows, than that which you are in, especially when you may suit the Chords to the following Key, there being no Sharp or Flat, nor any consonant Progression, or Stop or Pause, that might induce you to follow another Road.

As the Sharp to the Note *G* remains no longer, the Sharp to *C* which follows, denotes a new Key, and the Stop or Pause which is made at the Letter *C*, after which follows a consonant Interval that requires a Seventh upon that same Note at *C*, obliges us to return into the Key of *A*, since it is at that same Note that the Progression of a Fourth ascending finisheth.

The Sharp at *F* denotes a new Key, since there doth not appear any other after it.

The Flat at the Letter *A* obliges us to give a flat Third to the Note that precedes it, for a greater Conformity of Harmony; and, the Flats being upon the Notes *B* and *E*, we therefore judge the Note *A* to be a Leading-note, after which *E* quitting its Flat becomes a Leading-note, since the Flat still remains upon *B*, there not appearing any Sharp against it.

The Interval of a false Fifth between the Notes at the Letter *D* might produce a Leading-note at that Place, since that Note which one would deem as such, ascends a Semitone at *F* (which is the natural Progression of a Leading-note) but the consonant Intervals that are used from the Note at *L*, where the Key of *F* ends, obliges us to give to the following Notes perfect Chords, or of Sevenths, according to the different Intervals of the Bass, and engages us, at the same Time, to suit our Chords to the Key, denoted by the Leading-note that follows; we do not say but that, according to the Rules of a Progression by Thirds, one might do thus:



And in that Case the Key of *F* would be continued until the Note *D*, which is followed by its Leading-note *C* sharp, that is arbitrary, when good taste directs us; this Taste, which delights in Variety, directs us to quit a Key that hath been heard too long.

The false Fifth, which is taken upon the Leading-note to the Note *D*, is not immediately resolved by the Chord that follows; but one may observe that it makes also the Sixth to the Note at the Letter *G*, without altering the Chord; and that it is resolved immediately afterwards, by descending upon the sharp Sixth to the next Note, where the diatonic Progression obliges us to make the harmony suitable to the Key, which the following Leading-note denotes.

As we have not hitherto taken Notice of the Chord of the extreme sharp Second, which the Note at *G* carries, it is needless at present to give any Attention to it.

The Note at *H* becomes a Leading-note, as well by reason of the Progression of a Semitone between it and the Note that follows in the next Bar, as by reason that the Chord of the false Fifth which it carries, is the same as the Seventh, which the Note immediately following ought to carry, since that next Note ascends a Fourth; besides, there do not appear any more Sharps, and the Flat remains upon the Note *B*; consequently the Note at *H* is the Leading-note; after which the Flats and Sharps disappearing, there is no other Leading-note, but the Note *B*, which denotes the Key of *C*, being obliged to give to the Notes of its Key the Chords that are prescribed to them, and thus until the End, notwithstanding the Progression of a Fourth ascending at *M* obliges us to give a Chord of a Seventh to the Note *C*, and to give the perfect Chord to the Note *F*, since that Note is still followed by a consonant Interval; so that the perfect Chord which the Note *F* carries, makes it a Key-note, but the Flat at *B*, that ought to take Place in this Key, being left out, and there not appearing any Sharp or Flat, the Note *B* becomes a Leading-note, having interrupted the Key of *C*, for an instant only for Variety; because it could be done according to the consonant Progression of the Bafs.

To end this Subject we shall say, that all consonant Progressions are to be our Guide, and that diatonic Progressions are to be relative to the consonant Progression that follows, rather than to that which precedes. If the Leading-note cannot be distinguished, there appears a certain Succession of Chords in a diatonic Progression from the last consonant Chord, and which the last Note in a consonant Progression ought to carry, which we ought not to quit, according to the Rule of the Octave in Chap. XI. If the Bass ascends a Semitone, which, in that Case, might

might be taken for a Leading-note, we must examine if there do not follow some Sharps, or some Notes that quit their Flat, by reason that the Leading-note is thereby sooner distinguished than by a Progression of a Semitone ascending; which may be done, in sharp Keys, from a Third to the fourth Note, and, in flat Keys, from the Second to the Third, or from the Fifth to the Sixth, this Sixth nevertheless descending immediately afterwards.

If, immediately after a diatonic Progression, there follows a consonant Progression, the Note that ends the diatonic and begins the consonant Progression, ought to bear the perfect Chord, or that of the Sixth; if it ought to carry the perfect Chord, it will be preceded by its Leading-note by ascending a Semitone, or else it will be the Governing-note preceded by a whole Tone; if it be the Third, in a flat Key, it will be preceded by ascending a Semitone, and, in a sharp Key, by ascending a whole Tone: And if, on the contrary, these Notes are preceded in descending, the Key-note will always be preceded a whole Tone, the Governing-note but a Semitone in flat Keys, and a whole Tone in sharp Keys. Now it will be impossible but that, by knowing these different Progressions in the several Keys, you must understand something, since you already know the Relation that a Key ought to bear to that you quit, its Difference, in respect to the major and minor Third, being taken from its Third and its Fifth, which are to be made up of the Notes contained in the Key that you quit. Besides, it is almost impossible but that a Leading-note will appear either before or after, and that the consonant Progression that follows will lead to a certain Conclusion that may guide us; for it is to be observed, that all Conclusions are determined by the Progression of a Fourth or a Fifth, excepting that, after one of these Progressions, there follows a diatonic Progression of two or three Notes, either by ascending or descending, upon the Last of which the Air or Melody rests, and makes, as it were, a Pause, or a Stop, in respect to the new consonant Progression that begins again.

E X A M P L E.

The musical examples are arranged in two staves. The first staff contains examples A, B, C, D, and F, G. The second staff contains example H. Each example is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). Example A shows a progression of notes with a 6/5 chord symbol. Example B shows a progression with a 5b chord symbol. Example C shows a progression with a 7 6* chord symbol. Example D shows a progression with a 6 chord symbol. Example F, G shows a progression with a 6 chord symbol. Example H shows a progression with a 4 4* chord symbol, followed by a 6 6* chord symbol, and then a 4 7 chord symbol.

Although

Although the Bass descends a Fifth at *A*, we are not to take the Seventh upon the first Note, because the second Note ought not to carry either the perfect Chord or the Seventh, because we are to be guided by the diatonic Progression that follows, where the Melody rests.

The Melody which rests upon the third Note after *B*, obliges us to suit to its Key the Note at *B*; consequently the Note that precedes it, ought to carry but that Chord which is required by this Key, and not by that which is required by a consonant Progression, because the Note at *B* is not to carry either the perfect Chord or the Seventh.

We give a Chord to the Note at *C*, suitable to the Key of the following Note where the Melody rests; and we give the Chord of a Seventh to this Note at *C*, preferable to that of the small Sixth, by reason that this Seventh is found prepared by the preceding Chord, and it is resolved by the Sixth to the same Note. We speak of it again in the following Chapter.

We observe the Rule prescribed to those Notes that proceed by Thirds at *D* and *F*, and, for a better Certainty, as to the Choice we are to make of the Chords in this Case, observe, that the Notes in the first Part of the Bar are to carry perfect Chords, rather than those in the second or last Part of the Bar, on which the Chord of the Sixth is then suitable; though one might give the perfect Chord to each of those Notes, as we have done at *G*.

The Conclusion, which is felt by the consonant Interval at the End, obliges us to suit to its Key the Chords of all the preceding Notes in a diatonic Progression from *H*.

ARTICLE IV.

How to distinguish in a diatonic Progression, whether the Melody rests or stops upon the Key-note, or its Governing-note.

IN order to distinguish, in a diatonic Progression, if the Melody rests upon a Key-note or a Governing-note, you need only to remember, that, in order to pass from a Key-note to its Governing-note, the Bass ascends a Fifth or descends a Fourth; and, from a Governing-note to the Key-note, the Bass ascends a Fourth or descends a Fifth.

Now, if a diatonic Progression exceeds that Compass, the Leading-note will then appear in the Bass, or not; if it appears, it will shew, at the same Time, the Key-note; if not, you may then be sure that the Melody rests upon the Governing-note.

E X A M-

E X A M P L E.

Progressions that lead to the Governing-note, where the Leading-note doth not appear.

Progressions leading to the Key-note, where the Leading-note appears.

The Bass, which ascends a whole Tone at *A*, shews you the Governing-note, and the Key-note at *B*; where the Bass ascends but a Semitone.

Again, by whatever Note of the Key a diatonic Progression begins, the consonant Interval between that Note and that which precedes it, the Pause or Rest that immediately follows, the whole Tones and Semitones that happen in a diatonic Progression, and the Interruption of this last Progression by a consonant Progression, will certainly shew you the Place: It is true, that the consonant Interval which precedes a diatonic, doth not so clearly determine it, as that which follows a diatonic Progression, as the Example in the preceding Article proves; but the whole Tones and Semitones that make up each Interval, in a diatonic Progression, are sufficient of themselves to put you in the Way of it: It is therefore proper to observe the Place which the Semitones occupy in each Mode or Key, as well ascending as descending, and to remember that the diatonic Progression is seldom interrupted but after a Key-note, a Third, or a Governing-note; and if it should be otherwise, as it sometimes happens, certainly the consonant Progression that follows, as well as the above Rules on this Subject, will be sufficient, so as not to be mistaken. We already know what the Progression of a Third, a Fourth, and a Fifth requires, as well ascending as descending, and how the same Chord may sometimes be represented by two Notes of the Distance of a Third, according to the Progression that follows: In short; if you will but give due Attention to all that hath been said on this Subject, and stick to Modulation, which is always to be our first Object, and observe the Relation of the Chords with the Progression of the Bass; and, if you compare the Whole with a fundamental Bass, and take Notice of the Leading-note, which is a very great Help in this Case; it will be almost impossible to be mistaken; since, when once you have discovered the Chord, which a certain Note ought to bear, you have only to follow the Rule of the Octave from that Note, until that where the diatonic Progression is interrupted. See Chap. XI.

As to the Variety of Harmony which may be therein otherwise introduced, it will be learnt by what follows.

C H A P.

C H A P. XXVI.

Of the Manner of practising the Seventh, upon every Note of a Key, in a diatonic Progression.

THE Key-note is the only one that ought always to appear with the perfect Chord, whereas that of the Seventh may be given to all the other Notes, with this Difference, that, in a Progression of a Fourth ascending to a perfect Chord, or of a Seventh, all the Notes may be deemed Governing-notes, and may, in that Case, carry the Chord of the Seventh; but, in a diatonic Progression, that Note which carries the Chord of a Seventh, must be divided into two Parts, or must be repeated twice (which is very near the same Thing) in order that, upon the second Part, it may carry that Chord of the Sixth which is suitable to it, according to the next following Note: And, in that Case, the Seventh must always be prepared, saving the First, which cannot be prepared according to the Progression of the Bass.

E X A M P L E.



A, B. I could have suited the Chords of these Notes, in a diatonic Progression, to the Key which shews itself by the Conclusion that follows; but I may also continue in the Key that precedes it, and upon the second Part of the Key-note *B* I take the Chord suitable to the Key that follows.

The Note at *C* ought naturally to bear the Chord of the great Sixth, which may be heard after that of the Seventh; but, instead of resolving that Seventh upon the Sixth to the same Note, we resolve it by the Fourth to the following Note, because the Chord of the small Sixth, which this last Note bears, and that of the great Sixth, which the Note at *C* ought to bear, are, in the Main, but one and the same Chord: From hence
M proceeds

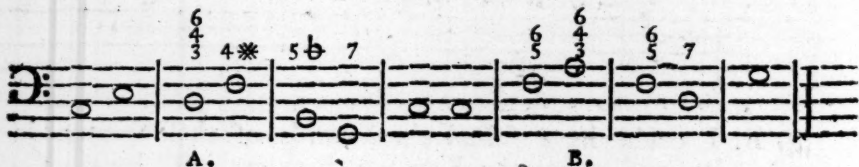
proceeds this Rule, that, when a Discord is used, we must not quit it without resolving it; and, as the Note in the Bass, by which this Discord ought to be naturally resolved, doth not always appear, you must see if the following Note in the Bass cannot bear a Chord made up of the same Sounds that would compose the Chord by which the Discord ought to have been resolved; which we are going to explain.

C H A P. XXVII.

How one and the same Discord may be used in several Chords successively following upon different Notes, and how it may be resolved by Notes that seem to be foreign to that Purpose.

IT must be observed, that the Chord of the Seventh is composed of four different Notes, and that these Notes may be used one after the other in the Bass, and that each of those Notes will bear different Chords in Appearance, although they are but one and the same Chord (see Chap. XII.) so that having used a certain Discord in a Chord, which cannot be resolved by the following Chord, you must see whether that same Discord cannot be used in the Chord to the following Note, and so on, until you find that it can be resolved.

E X A M P L E.



The Difference in the Examples *A* and *B* consists in the major Discord, which appears in the First, and only the minor in the other.

In the Chord of the small Sixth *A*, which is natural to the second Note of the Key, there happens to be a Discord between the Third and the Fourth, which ought to be resolved by making the Third to descend, which cannot be done upon the next Note; but the same Chord makes that of the Tritonus to this last Note, where the Discord cannot as yet be resolved, and thus

thus until the Note *C*, where the Discord is resolved by descending upon the Third to *C*, and where it may be observed, that the Note *G*, which bears the Chord of the Seventh, serves as a fundamental Note to these four different Chords; so that, when you meet with a Discord, you must always reduce it to its fundamental Chord, and seek afterwards in the Bass that Note by which this Discord may be resolved; for, whilst there appear in the Bass but the same Notes contained in the Chord wherein that Discord is used, it is certain that it cannot be thereby resolved, and one of the Notes of the Chord, whereby the Discord may be resolved by descending if it be a minor Discord, or by ascending if it be a major Discord, must absolutely appear in the Bass, which is easily distinguished after having reduced a Chord dissonant to its fundamental Note; which may be easily done, by saying, If the fundamental Note to this fundamental Chord governs such a Note, which is a Fourth above it; consequently I must find that Note in the Bass, or at least one of the Notes that compose its perfect Chord, or that of the Seventh, supposing that the Melody doth not rest there; if you meet but with the Fifth, then that Fifth, or Governing-note, being the fundamental Note to the dissonant Chord that appeared, must be divided into two Parts, if it be not repeated, in order that upon the second Part it may bear the Chord derived from the Note that it governs. There is some small Exception to be made to this last Rule, which will be explained elsewhere:

From what hath been said, it follows that if a Seventh is taken upon a Note that ought naturally to bear another Chord, in respect to that which follows, or according to the Rule of the Octave, and that this Note hath not a sufficient Length, or Value, to cause the Chord which is suitable to it to be heard; in that Case the next must bear the same Chord, according to the fundamental Note, that is to say, that the Notes, contained in the Chord to that same next Note, be those of which the natural Chord to the first Note ought to have been composed; see the following Example.

E X A M P L E.

Continued Bafs.

Fundamental Bafs.

The Chord of the small Sixth, which the second Note of the Key! at *A* and *D* ought to bear, is found in that of the Tritonus, on the next Note after *A*, and in that of the Seventh, on the next Note after *D*.

The Chord of the small Sixth, which the sixth Note at *B* ought naturally to bear in descending, is found in that of the great Sixth to the following Note.

The Seventh which is heard upon the Governing-note, is resolved by the Sixth to that same Governing-note repeated at *C*; from hence arises that a Discord may be resolved by divers Consonants, by reason that it is always regularly resolved, provided it be by descending upon a Consonant to the same Note that carried a Discord, or to the next Note, if that Discord be a Minor; for, if it be a major Discord, it will be resolved by ascending upon a Concord, or a consonant Note.

There is another observation to be made, which is, that if, according to the natural Sequence of Chords, you find yourself in a Manner obliged to give to a Note a Chord derived from the Chord to the next following Note, you ought in that Case to observe whether that first Note could not carry the Chord that governs the next Note; if so, it would be much better to give it this governing Chord, than that which in the Main would be but the same Chord to the next following Note, especially when the Discord that is to be heard in this first Governing-note, may be prepared by a consonant Note in the preceding Chord.

A Sequence, or Succession of Harmony, is nothing else but a Link or Chain of Keys and Governing-notes, the Derivatives of which you ought to know perfectly, in order to contrive it so, that one Chord may always govern the next; for a perfect Chord and its Derivatives do not govern any Thing, for after a perfect Chord you may remove to any other Chord, provided you keep to the Rules of Modulation; but a dissonant Chord

always

always governs the next Chord, according to our Examples of

7, 7 and 6, 2, 4⁶, —, and 5⁵; and it is upon those Occasions

that we should be very careful to know and distinguish Derivatives, in order to give them a proper Sequence, though the several Rules we have given for each Chord, and for each Progression of the Bass, are sufficient to overcome these Difficulties.

Example of the Preference that ought to be given to a Chord, in respect to that which follows.



The second Note *A* ought naturally to bear the Chord of the small Sixth, derived from that of the Seventh to the Governing-note of the Key, which appears immediately afterwards; but, for a greater Variety, we shall observe that this second Note governs that same Governing-note, and therefore we give it the proper Chord in that Case; and, though that Governing-note doth not immediately appear after *B*, yet it is plain that the Note which is between them, can carry but a Chord, derived from that of the Seventh to the Note at *B*; and consequently the Note at *B* is to bear the Chord of the Seventh, especially as the Seventh is therein prepared by a consonant Note in the preceding Chord.

Observe that all our Rules have hitherto only regarded Harmony, and that the Melody of each Part is therein limited, saving that of the Bass, upon which this Harmony is grounded; therefore it will be proper to wait until you have attained to a thorough and perfect Knowledge of Harmony, before you proceed to Melody, upon which we shall treat, after having explained those Licences that serve as an Ornament to Harmony by the Variety they introduce.

C H A P. XXVIII.

Of Licences, and, first, of the false or flying Cadence.

A False or flying Cadence is a certain Progression of the Bass, which interrupts the Conclusion of a perfect Cadence; for if after the Chord of a Seventh upon the Governing-note of the Key, instead of falling naturally upon the Key-note, you cause the Bass to ascend a whole Tone, or a Semitone, in that Case the perfect Cadence is interrupted, and the Seventh is thereby resolved by the Fifth to that Note so ascended, which in sharp Keys ascends a whole Tone, and in flat Keys, only a Semitone.

E X A M P L E.

The musical example consists of two systems of staves. The first system is for a sharp key (indicated by a sharp sign on the treble clef staff). It shows a treble staff with a chord of a seventh (F#4, A4, C#5, E5) and a bass staff with a chord of a seventh (D3, F#3, A3, C#4). The bass staff has a '4' and '7' below the notes, and a 'w' (guide) above the final note. The second system is for a flat key (indicated by a flat sign on the treble clef staff). It shows a treble staff with a chord of a seventh (F4, A4, C5, E5) and a bass staff with a chord of a seventh (D3, F3, A3, C4). The bass staff has a '4' and '7' below the notes, and a '*' (guide) above the final note. Below each system is a label: 'False Cadence in a sharp Key.' and 'False Cadence in a flat Key.'

In the perfect Chord that ends this Cadence, the Octave to the Third is heard preferably to that of the Bass, which is contrary to the natural Order; but that proceeds rather from the false Progression of the Bass, than that of the Parts, wherein it is observable, that the minor Discord is always resolved by descending, and the major by ascending; and that this Third doubled represents the fundamental Sound that ought to have been naturally heard; although, in sharp Keys, we might descend upon the Octave to the Bass, instead of ascending upon the Third, as we have marked it by the Guide *w*; but, in flat Keys, the Example must absolutely be followed.

We shall now invert the Chords that compose this false Cadence, in order to discover the Advantages that may be taken from it.

E X A M-

E X A M P L E.

The musical notation consists of five staves, each with a bass clef and a double bar line. The notation is divided into two columns: 'Fundamental Bass sharp Key.' and 'Flat Key.'

- Staff 1: **Fundamental Bass sharp Key.** 6, 6, *6, b6. **Flat Key.** 6, b6.
- Staff 2: **Fundamental Bass sharp Key.** 4*, 6, 4*, 6. **Flat Key.** 4*, 6, 4*, 6.
- Staff 3: **Fundamental Bass sharp Key.** 5b, 6, 5b, 6b. **Flat Key.** 5b, 6b, *5b, 6b.
- Staff 4: **Fundamental Bass sharp Key.** 7, 7. **Flat Key.** 7, *, 7, b7.
- Staff 5: **Fundamental Bass sharp Key.** 6, 6. **Flat Key.** 7, 6b, *, 6b.

Below the staves, the text 'Fundamental Bass sharp Key.' is written under the first column, and 'Flat Key.' is written under the second column.

Each of these Basses being placed under the other, you will hear all the different Chords that are figured; from whence may be deduced an agreeable Connexion of Harmony and Melody, in a diatonic Progression, of the Bass ascending and descending. See the following Example.

E X A M-

E X A M P L E.

7 2 4 * 6

D.

F.

When this Part serves for Bass, the Part *D* is to be left out, and the Part *F* is to be altered in the two last Notes; the same Thing is to be done in this, when the Part *F* serves for the Bass.

G.

Continued Bass.

When this Part serves for Bass, it must proceed in a diatonic Progression until the End, and rather by ascending than descending.

Fundamental Bass.

When this Part serves for a Bass, the Part *D* is to be left out, by reason that the irregular Cadence, which the Part *D* makes against the Notes *B C* of the fundamental Bass, cannot be inverted by a Chord of a Seventh, or of a Second, upon the First of those two Notes.

In this Part the perfect Cadence is avoided from *A* to *B*, by the Sixth's being added to the perfect Chord at *B*; which prepares an irregular Cadence, avoided by adding the Seventh, in order to conclude by the perfect Chord.

If the Fifth is left out of the Chord to the Note at *B*, you will then hear a false Cadence from *A* to *B*, as well as at *H J*, in the Part *G*.

The Progression of the upper Parts is limited by that of the continued Bass; but if you would use them as Basses, by Turns, you may then give them whatever Progression you think proper, that is to say, the consonant Progression may be changed into a diatonic

diatonic Progression, without altering the fundamental Harmony, and you will then suit to it the Progression of the Parts above it.

The Sixth may be taken upon the Second of two Notes that ascend a whole Tone, or a Semitone, in a false Cadence; but then the Chord of the Seventh must not be used upon the First of those two Notes, by reason that Seventh could not be resolved.

It appears by the Example, that the Conclusion of each Cadence may be interrupted by adding a Discord to the Note that ends these Cadences, provided that Discord be prepared and resolved according to the Progression of the fundamental Bass, to which you must always have Recourse, to prevent a Mistake; for it is plain, that this Discord cannot be prepared at *B*, though it be good, because the fundamental Bass descends a Fourth, or ascends a Fifth, which is the same Thing.

The irregular Cadence may be reckoned amongst the Licences, as well as the Discords that cannot be prepared; as when the fundamental Bass ascends a Third, a Fifth, or a Seventh, with all that proceeds by inverting these different Progressions; though what we call Licence, in this Case, is inseparable from good Harmony; which is the Reason why we have chosen this Place to speak of it, for the better instructing Beginners.

Besides the Licences that the false Cadence can produce, by inverting it, there is a certain Succession of Sixths, which is attributed to Taste, and which *Zarlino, Terza parte, Cap. 61. Fol. 291 and 292*, strictly forbids, saying that the several Fourths together, which are therein heard, make pretty near the same Effect as several Fifths, if the Chords be inverted according to the Example which he gives. Nevertheless it is plain, that, according to our Rules, this Succession of Sixths proceeds from the false Cadence, and from the Liberty we have of not preparing a Discord in fundamental Progressions of the Bass ascending a Third, a Fifth, or a Seventh.

E X A M P L E.



Fundamental Bass.

Each Bar represents a false Cadence, excepting the Penultima, which represents a perfect Cadence, avoided by adding a Sixth at *A*; this Sixth preparing an irregular Cadence, which is likewise avoided by adding the Seventh at *B*, where the perfect Cadence is prepared and concluded upon the last Note.

If the two upper Parts were inverted, you will then hear as many Fifths as there are Fourths; but the Insipidity of several Fifths is so much diminished, by inverting them, that we are not to attribute to the Fourths what concerns only the Fifth and the Octave.

The Seventh is sometimes by Licence joined with the Sixth, which creates a very harsh Chord; and the only Reason why it can be tolerated is, that it is used as a passing Chord, and the harsh Sounds therein are heard in the preceding and following Chords, and the Note of the Bass, in this Case, can be admitted but by Supposition.

E X A M P L E.



Another

Another E X A M P L E.



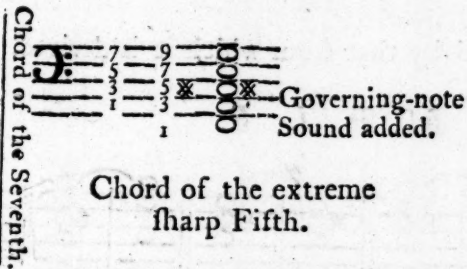
C H A P. XXIX.

Of the Chord of the extreme sharp Fifth.

WE must also treat of certain Chords that are introduced by Licence; and, first, of the extreme sharp Fifth, we say that it can never be used but upon the Third in flat Keys.

This Chord, properly speaking, is no other than the Seventh to the Governing-note of a Key, under which is added a fifth Sound, at the Distance of a Third.

E X A M P L E.



Chord of the extreme sharp Fifth.

It is not in the Sound added, that you must seek the fundamental Note of this Chord.

This Chord hath for its fundamental Note the Governing-note of the Key, and will always follow its usual Progression; the major Discord will ascend, and the minor will descend, and the Whole will be resolved by the perfect Chord to the Key-note; whilst the Sound added will afterwards make a Part in that perfect Chord, or will descend upon that same Key-note.

E X A M-

E X A M P L E.

This Chord must be prepared by that of the Seventh to the Note that governs the Governing-note of the Key, wherein it appears, that the second Note, which, in this Case, governs the Governing-note of the Key, ascends but a Semitone, instead of ascending a Fourth, whilst, in the other Parts, you will hear only the Chord of the Seventh to the Governing-note of the Key, which is afterwards resolved according to our Rules.

This Chord is sometimes used, in order to avoid a Cadence, by causing the Governing-note of the Key to ascend a Semitone upon this Sound added, which, from a sixth Note, becomes a Third, by reason of the Alteration of the Key, and by the Means of a new Leading-note, which the extreme sharp Fifth creates.

E X A M P L E.

When you compose in four Parts, you are at Liberty to place in the upper Part the Notes marked by the Guides in the Room of the others.

This Chord is also prepared by that from which it is derived.

E X A M P L E.

There are some who sometimes prepare it by the Fifth to the same Note, or by the flat Sixth to the Note which is a Semitone below it, or by the Chords derived from that of the Seventh to the Note, which is but a Semitone below; but that is taking to much Licence.

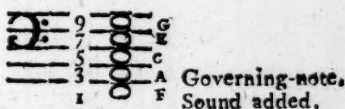
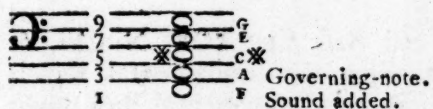
C H A P.

C H A P. XXX.

Of the Chord of the Ninth.

THIS Chord differs from the preceding Chord, only in the Fifth, which was sharp in the other, and which in this Chord ought to be perfect; or rather in the Third to the fundamental Sound, which in this Chord is flat, and in the other sharp; so that, if we take a Chord of a Seventh to a Governing-note with a flat Third, we shall make that of a Ninth by adding a Note, a Third below that Governing-note.

E X A M P L E.



It is necessary to take Notice, that all Chords by Supposition, such as the extreme sharp Fifth, that of the Eleventh, and that of the extreme sharp Seventh (we shall speak of these two last Chords in the following Chapter) derive from the Chord of a Seventh to a Governing-note, because, by this Manner, you immediately know how these Chords are to be prepared and resolved; so that, by the Means of a fundamental Bass, you will see how the Whole answers to our Rules of Sevenths. See the following Example.

E X A M P L E.

Continued Bass.

Fundamental Bass.

Continued Bass

Fundamental Bass.

All those Notes in the continued Bass that carry Ninths, or sharp Fifths, are to be left out when the fundamental Bass is made use of, otherwise the Notes in the fundamental Bass ought to be above those that are figured by a 9, or a 5 \sharp ; because the Sound in the fundamental Bass, which in that Case is supposed, cannot be heard but above that which supposes it.

Those Notes that carry Ninths and sharp Fifths, may either descend a Third, as it is marked in the Guides, or remain upon the same Degree; for which Reason the Ninth may be resolved two Ways, *viz.* by the Octave, when the Bass remains upon the same Degree, and by the Third, when it descends a Third; in which Case it may be observed, that the Seventh is then resolved by the Octave, as we shall shew hereafter.

There are some that hold that the Ninth may be resolved by the Fifth, by causing the Bass to ascend a Fourth; but the Harmony that proceeds from it seems improper: Therefore we shall leave it to the Discretion of Composers of a good Taste.

Example of the Ninth resolved by the Fifth.

It might rather be resolved by the Sixth, by causing the Bass to ascend a Third; by reason that, in this Case, the fundamental Harmony would not be altered. See the Guides in the other Example.

All minor Discords by Supposition absolutely require to be prepared, so that as soon as you see that the Ninth can be prepared

prepared by a consonant Note in the preceding Chord (provided in this Case the Bass ascends a Second or a Fourth) you may practise it by resolving it afterwards according to the Method prescribed by the Example; and without going wide of true Modulation.

The Seventh, which may always accompany the Ninth, ought not to be added to it, unless it be prepared by a Concord or consonant Note in the preceding Chord.

Observe also in this Place that minor Discords by Supposition may be prepared by another common Discord, such as the Seventh, or by the false Fifth; and that proceeds by reason that these last Discords are contained in the same fundamental Chord, having already observed at Chapter XII. that one and the same Note may create several Discords following, when they proceed from the same fundamental Chord.

E X A M P L E.

The musical example consists of three staves. The top staff is a treble clef with five measures of chords. The middle staff is a bass clef labeled "Continued Bass" with five measures, containing notes and figured bass (9, 4, 5, 7, 4, 7) and letters B and A. The bottom staff is a bass clef labeled "Fundamental Bass" with five measures, containing notes and figured bass (7, 7, 7, 7, 7, 7).

The Notes *A* of the continued Bass carry Chords derived from the fundamental Bass; the like of the Notes *B*; if then we may hear Discords by Supposition after another Discord, and if it be true, that a Discord is to be preceded and followed by a Concord, we must conclude, in order that this Rule may hold good, that several Discords that are heard following upon the same Degree, are not such in Effect, but that they all proceed from the first Discord which is the Seventh, the fundamental Chord of which doth not change until the Expiration of these several Discords in Appearance upon a Concord, as it is observable in the Example, and as it really is; see Chap. XV. how the eleventh Heteroclitite may also be prepared by the false Fifth.

C H A P. XXXI.

Of the Chord of the Eleventh, otherwise called the Fourth.

THE Chord of the Eleventh is composed of five Sounds; thus *D, A, C, E, G,*
 1, 5, 7, 9, 11, where it is seen, that the Sound added is
 a Fifth below that which serves as a fundamental Note to the
 Chord of the Seventh.

This Chord is seldom used, by reason of its extreme Harsh-
 ness, there being three minor Discords in its
 Construction, as appears by the Numbers
 7, 9, 11. Yet the Practice of it is easy, by
 reason that three Concords, or consonant Notes,
 in the preceding Chord, prepare these three
 Discords, by keeping on the same Degree; but they must not
 be resolved all three at once, by reason that, as they are minor
 Discords, and must descend, one could not avoid two Fifths to
 follow in the Parts; so that you must first resolve the most
 harsh, which are the Eleventh and Ninth, and afterwards the
 Seventh.

E X A M P L E.

The musical example consists of three staves. The top staff is in Treble clef and shows a sequence of chords with figured bass notation: 1, 7, 5, 1, 5, 7, 9, 11. The middle staff is labeled 'Continued Bass.' and is in Bass clef, showing figures 9, 7, 9, 7, 9, 7. The bottom staff is labeled 'Fundamental Bass.' and is in Bass clef, showing figures 7, 7, 7, 7, 7, 7. The notation includes various musical symbols such as notes, rests, and bar lines.

This Example shews that the Progression of the continued
 Bass is the same as that on which a Ninth is taken, in respect to
 the Preparation of that Ninth and Eleventh; but, to resolve the
 Eleventh, you will always do well to let the Bass remain upon
 the same Degree, in order that the Seventh may afterwards be
 heard; though one might make it ascend a Third, as it is marked
 by

by the Guides in the Bass, in which Case, the Chord of the great Sixth, derived from that of the Seventh to the Note that remains upon the same Degree, would be heard.

The Guides in the upper Part shew the fifth Sound with which this Chord is not always filled up, especially when you compose but in four Parts, being at Liberty to place this fifth Sound in Lieu of any one of the others, provided it be not a Discord; or if it be, it should be at least prepared.

We here speak of the true Chord of the Eleventh in its full Construction, but its extreme harshness obliges us to leave out the major part of the Sounds that compose it, according to what we have said at Chap. XV. and for that Reason we may call it heteroclite; by which means it is rendered more soft and agreeable, and for this Reason it is but sparingly used in all its Fulness, though it furnisheth us with agreeable Suspensions of Harmony and Melody, when used properly; see the following Example.

E X A M P L E.

A. B. A. B.

Continued Bass.

Fundamental Bass.

To follow the Custom, we figure this Chord only with a 4, when it is heteroclite; and, when it is filled up with all its Sounds,

Sounds, we add to it a 9, thus $\frac{4}{9}$ or $\frac{9}{4}$; this Chord, when it is heteroclite, is sometimes accompanied with the Seventh, and then it is figured thus $\frac{7}{4}$, or $\frac{4}{7}$.

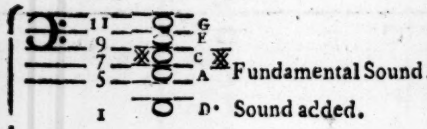
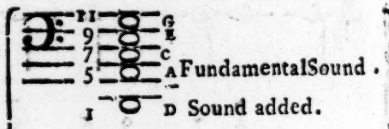
It is certain that the Chords by Supposition serve only to suspend the Sounds that ought naturally to be heard; which may be observed between *A* and *B*, where the Sounds *A* keep in Suspence those of *B*, which naturally ought to have been heard: You will find it every-where the same, when those Chords are used, by comparing them with the continued Bass, and not with the fundamental Bass, which always represents to us a perfect Harmony.

CHAP. XXXII.

Of the Chord of the extreme sharp Seventh.

THE Chord of the extreme sharp Seventh differs from that of the Eleventh only in the Third to the fundamental Sound, which in this Chord is major, and in the other is minor.

E X A M P L E.

| | |
|--|--|
|  <p style="text-align: center;">Chord of the extreme sharp Seventh.</p> |  <p style="text-align: center;">Chord of the Eleventh.</p> |
|--|--|

This Chord is never used but upon the Key-note, and is to be preceded and followed by the perfect Chord to that same Note.

E X A M-

E X A M P L E.

The Sounds *A* keep in Suspence those of *B*, and these Strokes (7) shew the natural Progression of the Sounds *A*.

The Sound that makes the sharp Seventh is often left out of this Chord, when the Bafs descends a whole Tone, or a Semitone.

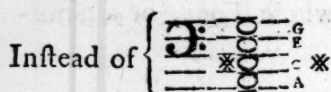
E X A M P L E.

This Chord is figured with a 2, by reason that it is prepared as the Second; but, as the Fifth and Fourth meet therein, this Fourth cannot be otherwise taken but for a Discord by Supposition, and, in Effect, we see that this Chord represents the Eleventh, or the sharp Seventh, out of which the Sound, that immediately appears afterwards in the Bafs at *D*, is left out, because that Sound doth not do well to be doubled.

C H A P. XXXIII.

Of the Chord of the extreme sharp Second, and of its Derivatives.

WE say that the Chord of the extreme sharp Second and its Derivatives are borrowed Chords, by reason, that the Governing Note lends her Fundamental to the sixth Note of flat Keys, from whence this Chord of the extreme sharp Second and its Derivatives proceed, as thus,



Chord of the Seventh.



Chord of the extreme sharp Second.

It is evident that the Chord of the extreme sharp Second proceeds, in a borrowed manner, from that of the Seventh to a Governing-note of a Key, since the Place which the sixth Note occupies, in this Case, is that where the Governing-note of the Key ought to be placed, the Sounds affected to the Chord of a Seventh to that Governing-note being no ways altered, and their Progression, as well in respect to the major and minor Discords, being answerable to those which are naturally fixed to them. Besides, if the Choice of one of these two Notes is arbitrary in the Midst of a Piece, when you would cause to be heard with either of them the Sounds affected to the Chord of a Seventh to a Governing-note of a Key, you are no longer master of the Continuation of Harmony, which must entirely be answerable to this Chord of the Seventh; therefore, the perfect Chord to the Key-note, is equally to follow one or the other Chord. See the following Example.

E X A M-

E X A M P L E.

| | |
|--|--|
| <p>Minor Discord.</p> <p>Major Discord, or Leading-note.</p> <p>Governing-note of the Key.</p> <p>Third.</p> <p>Key-notes.</p> | <p>Minor Discord.</p> <p>Major Discord, or Leading-note.</p> <p>Sixth Note.</p> <p>Thirds.</p> <p>Key-notes.</p> |
|--|--|

There happen in these borrowed Chords two major Discords and two minor, of which those that are foreign, proceed from the Alteration of the fifth Note of the Key to the sixth Note, where it appears that the minor Discords always descend, and the foreign major Discord doth not always ascend, as it ought to do, if it was a Leading-note; see the Guide *H*, where you can make that Discord major to ascend, as it ought to do, when the minor Discord *C* or *A* happen to be in the Bass.

Observe, that the difference between these two Examples consists only in the Sixth instead of the Fifth *A*, and that the Succession of the Discords in one and the other Examples is the same, without altering the Modulation.

From this Chord of the extreme sharp Second, proceeding from the Alteration of the Fifth into the Sixth, arises the like Difference

Difference in all the Chords derived from that of the Seventh to a Governing-note of a Key.

If the Leading-note is to carry the Chord of the false Fifth, that of the extreme flat Seventh, which happens therein, proceeds from that Alteration, by placing a 7^b against it instead of the Sixth *B*.

Likewise the flat Third is added to the Chord of the Tritonus, to a Fourth Note instead of the Second *C*.

The false Fifth is added to the Chord of the great Sixth, to a second Note instead of the Fourth *D*.

The Fourth is added to the Chord of the extreme sharp Fifth, to a third Note in Lieu of the Third *F*.

The flat Sixth is added to the Chord of the extreme sharp Seventh, to a Key-note instead of the Fifth *G*.

In order to have a better and clearer Idea of this Difference, you must take the four uppermost Basses, so that they may serve as Basses to each other by Turns; whilst the other Parts serve as Trebles. As to the two lowermost Basses, it is known that the Chords by Supposition, which they carry, hinder them from serving as Trebles, each being to be heard separately with the four upper Parts, for they would not have a good Effect together.

You may make the new minor Discord to descend, in which Case the Chord of the Seventh to the Governing-note of the Key subsists afterwards in all its natural Construction.

E X A M P L E.



The Leading-note may ascend in those Chords only that can be inverted, and not in the two last which are by Supposition; but, having made it to ascend, it must afterwards take its Place in the Chord of the Seventh, to the Fifth of the Key.

E X A M -

E X A M P L E.



All these borrowed Chords, and that of the extreme sharp Fifth, cannot be used but in flat Keys, each of these Chords having a particular Note affected in the Bass, which never alters, and which we shall more fully explain in Chap. XXXV.

C H A P. XXXIV.

Of Chromatic.

Chromatic consists in a Succession, or Continuation of Melody, that proceeds by Semitones, as well in ascending as descending; which produces a surprising Effect in Harmony, by reason the greatest Part of these Semitones, that are not in a diatonic Order, cause at every Instant some Discords that suspend or interrupt a Conclusion, and give a Facility of filling up the Chords with all their Sounds, without altering the diatonic Order of the upper Parts.

Chromatic is chiefly used in flat Keys, and is more difficult to comprehend, when the Parts descend, than when they ascend.

ARTICLE I.

Of Chromatic descending.

WHEN you have begun in a chromatic Manner in a certain Key, by making any one of the Parts to descend by Semitones, you may continue it throughout the Key upon its Governing-note, and more particularly upon its Fourth, the Key-note becoming in this last Case a Governing-note; and thus, by a Sort of a Chain, each Key-note may become a Governing-note to the Key you remove into; nevertheless, you must not go too wide of the first Key, for, as soon as you find Room to return into it, it will be proper to do it.

By Means of the Leading-notes, which become successively Governing-notes, you may acquire the Knowledge of Chromatic.

After we have passed from the Key-note to its Fifth, we return back again to the Key-note by making it a Governing-note; and thus by following the Rule of Sevenths (see Chap. XXI.) and making the upper Parts to proceed by as many Semitones as possible (each of these Semitones making against the fundamental Bass, the Third, or the Seventh, or sometimes the false Fifth to the Note, which nevertheless bears a Chord of the Seventh) you will find that the Difference between the Chromatic and our common Rules consists but in the Leading-note, which in this Case may descend a Semitone, whereas it ought always to ascend; but the Note or Sound, to which it ought to ascend, is always understood in the Chord, and it is but in respect of the Chromatic only, that we may take this Liberty.

EXAM-

E X A M P L E.

Fundamental Bases of Sevenths.

If all these Parts, excepting the fundamental Bases, are used as Bases by Turns, you will find a Succession of Sevenths and Sixes, like those derived from a fundamental Progression of Sevenths, with the Difference of the Chromatic which is therein used; you will also see how the Tritonus and false Fifth take the Place of 2

and —, and how these Intervals serve for the Resolution of each

other, by Means of the Chromatic; the Leading-note descending every-where instead of ascending, saving at the End.

Here follows another Manner of practising the Chromatic upon a Key, or Holding-note.

P

E X A M

E X A M P L E.



The Leading-note being frequently used in Chromatic, consequently you may use all the Chords wherein the Discord major is heard, as those in the above Example; as also that of the extreme sharp Second, its Derivatives, and especially that of the extreme sharp Fifth, when you are minded to avoid a Cadence; see Chap. XXIX. where the Leading-note descends a Semitone.

As you ought at present to know the Composition of all the extreme sharp and flat Chords, the borrowed Chords, and those by Supposition, you may make Use of them, wherever you feel the Leading-note may take Place; nevertheless, using now and then the perfect Chord, and that of the Seventh and their Derivatives, and keeping as much as may be a diatonic Order in the upper Parts.

ARTICLE II.

Of Chromatic ascending.

THE Chromatic may also be practised by ascending, but then it has not the Sorrowfulness of the first, and the Harmony it produces, unites itself perfectly well with the Fundamental.

E X A M-

E X A M P L E.

Fundamental Base.

B, this Note, though it be fundamental, cannot take Place, whilst the Note at *C* borrows from its fundamental Chord *A*, a false Cadence.

E X A M P L E.

Of two Parts, ascending and descending at the same Time by Semitones.

The three upper Parts may be inverted, and serve as Bases reciprocally one to the other.

The musical score consists of four staves. The top staff is in Treble clef and shows an ascending and descending chromatic scale with notes and accidentals. Below it are three staves in Alto, Tenor, and Bass clefs, each containing an inverted version of the chromatic scale. Each of these three staves has a line of figured bass notation (numbers and symbols like #, b, *, etc.) written below the staff. The bottom staff is labeled 'Continued Bass' and 'Fundamental Bass' and also contains a line of figured bass notation.

Observe that all these Semitones that are used in Chromatic, consist but in the sixth and seventh Note of the Key, by reason that in flat Keys, the Leading-note being to be flattened a Semitone ; in order to descend ; and the sixth Note to be sharpened a Semitone, in order to ascend ; we may make those Notes pass upon one and the other Interval, as well in ascending as descending.

We shall add that Chromatic may be practised in sharp Keys, upon the sharp Third to a Governing-note, which afterwards becomes a Seventh to another Governing-note, by descending a Semitone ; or else by making the fourth Note to ascend a Semitone upon a Leading-note to a fresh Key.

C H A P. XXXV.

Of the Manner of practising all that hath been hitherto said.

A R T I C L E I.

Of the Progression of the Bass.

YOU must begin by composing a Bass in a familiar Key, from which you may remove to others equally familiar, according to what we have said at Chap. XXIV. This Bass is to be filled up with perfect Cadences, as often as may be; for it is the natural Progression of the Bass to proceed rather by consonant than diatonic Intervals; the false Cadence and the irregular ought not to be used until you know how to use them properly, either to avoid too frequent perfect Cadences (which is a Variety very proper in this Case) or to rest the Melody or Air upon a Governing-note, or even upon a Key-note, by Means of the irregular Cadence, which is another Variety that keeps the Ear in an agreeable Suspense.

You must also endeavour to introduce in your Bass those Progressions that create a Continuation of Harmony, derived from that of the different Cadences, according to the Examples we have given, not forgetting the Progressions of 7, 7 and 6, 2 and 6, 5 \sharp and 4 \sharp , 2 \sharp , 9, 11, 5 \sharp , and 7 \sharp .

As some Composers (being doubtful of their Capacity) will be afraid that their Basses are not well composed, we shall observe, that (if they have not that natural Taste for immediately inventing divers Airs, or Melody, that are always agreeable) they will never err by making the Bass to proceed indifferently upon all the Notes of a Key, by preferring the smallest Intervals to the greatest, that is to say, by ascending a Third, rather than to descend a Sixth, &c. and remembering that the Leading-note must always be followed by the Key-note, excepting in Chromatic; that you must make a final Cadence, before you remove into another Key, and proceed in this new Key, pretty near in the same Manner, as in the other, and thus from Key to Key, according to the Instructions in Chap. XIII. XIV. XV. XVI. XXIV. and XXV.

Again, as the Note that ends the perfect, false, or irregular Cadence, is to be heard upon the first Note, or Part of the Measure or Bar, you must compose a Bass in such a Manner, as this Regularity may be therein observed; and in case at the first Cadence it should happen otherwise, and that you would not alter the Air of the Bass, you need only to begin it upon another Part of the Bar, that is to say, that, if it was begun by the first Part,

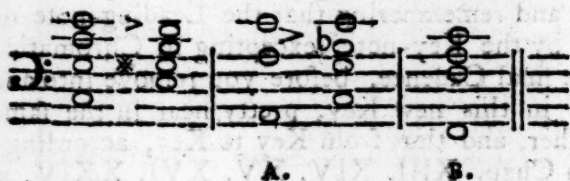
Part, you may begin it by the Second or Third ; or, if it was begun by the Second, you need only to begin it by the First, &c. and, if this should happen in the middle of a Piece, you must then either add or leave out one or two Notes, according as the Case is, and observing that the Cadences be heard every two or four Bars ; though you may trespass upon this Rule when good Taste directs you, or when you are obliged to it by the Words that you set to Music, which then are to be our Guide.

ARTICLE H.

How consonant and dissonant Chords, Concords, and Discords are to be used.

THE perfect Chord is to be used at the Beginning and at the Conclusion, and for all middle Clofes or Cadences ; it may also be used in a diatonic Progression of the Bass, as well as its Derivatives, which are the Chords of the Sixth, and Six and Four, observing in the like Progressions, that the consonant and dissonant Chords are as it were interweaved one into the other ; see the Example of the Octave, Chap. XI. and that of the Sixths, Chap. XVI. You must also contrive it, that all Discords be prepared and resolved according to the Rules, which do not require a great Attention, when you fully possess the Succession of Chords ; besides, you already know that they ought not to be prepared after a perfect Chord to the Key-note only, or upon its Derivatives, provided that the Key doth not alter ; though it might be done when the Bass ascends a Third, in order to descend a Fifth immediately afterwards.

E X A M P L E.



When the Bass ascends a Third, in order to descend a Fifth, and the Key changes, if the first Key be sharp, that into which you remove is flat *A* ; and on the contrary, if the first Key is flat, then the Second is sharp *B* ; the Strokes that go from one Note to the other, shew how the Discord is not prepared, and the Progression of the upper Part in that Case ought to follow.

You

You may invert these fundamental Progressions, and use them with Discretion.

You ought not as yet to alter the diatonic Order of the upper Parts, unless it be for the better completing a Chord, or for replacing a Part above the Bass, or in its natural Place; and you must in this Case avoid using two Octaves, or two Fifths, together, unless they be reversed.

Those Parts that ascend or descend together, are to be disposed by Thirds or Sixes, and as little as may be by Fourths, never by the Octave or Fifth; that is to say, whatever Parts make together a Third, or a Sixth, may make the like again in the following Chord, and so on.

When one Part ascends or descends diatonically, whilst another proceeds by a consonant Interval, that is always good, until we give a fuller Explanation.

Remember, that the Succession of Chords contained in a Key is the same in all other Keys.

ARTICLE III.

Of major Discords proceeding from the Leading-note, and of those Notes on which they are used.

1. **T**HE Tritonus is never used but upon the fourth Note, when that Note descends upon the Third, or upon the Key-note.
2. The false Fifth is never used but upon the Leading-note, or sharp Seventh, when that Note afterwards ascends to the Key-note, or sometimes to its Third.
3. The small sixth Major is never used but upon the second Note of the Key; and, when it is Minor, then it is generally used upon the sixth Note.
4. The sharp Third cannot be used with the Seventh, making between themselves an Interval of a Tritonus, or a false Fifth, but upon the Governing-note or Fifth of the Key. These four Discords are the most in Use.
5. The extreme sharp Seventh is never used but upon the Key-note, which continues upon the same Degree, in order to prepare and resolve this Discord.
6. The extreme sharp Fifth is never used but upon the Third in flat Keys.
7. The extreme sharp Second is never used but only upon the sixth Note in flat Keys, and this Note must afterwards descend.
8. The

8. The extreme flat Seventh is never used but upon the Leading-note, or sharp Seventh, after which this Note is to ascend.

9. The other Discords that derive from these two last, are used upon the same Notes, wherein the Chords differ from the Governing-note to the Sixth in flat Keys only.

Sometimes the Tritonus happens upon another Note than the Fourth, and the false Fifth upon another Note than the Leading-note; but then, and in that Case, those Intervals are no longer the Object of the Chord, they serving only as an Accompaniment; and it is the Modulation that causes that Alteration in the same Manner, as in the Progression of Sevenths, where some are altered, and are not in their true and just Proportion; therefore you must never take any Notice of this Alteration, when you know the Chord that ought to be used, and the Key you are in; for it is the successive Degrees of a natural Voice, contained in the Compass of the Octave of the Key, or Mode that you are in, that decides the Justness, or the Alteration of an Interval that makes a Part of the Chord.

ARTICLE IV.

Of minor Discords.

1. **T**HE eleventh Heteroclite, otherwise called the Fourth, may be used upon all such Notes as bear the perfect Chord, or the Seventh, provided that these last do immediately follow, saving out of this Rule the first and last Note of a Piece; and in this Manner it will always be found prepared by observing two Things.

First, That if you fall upon a perfect Chord, after one of its Derivatives, these two Chords being but the same, the Eleventh cannot then be heard.

The Second is, To give always the Sixth to the Note that ascends a Third upon that on which you take the Eleventh.

2. The Seventh, where the Discord major is not heard, chuses to be prepared by the Octave, by the Fifth, by the Sixth, by the Third, and even by the Fourth, which is a Concord, or a consonant Note, proceeding from the Chord of the Sixth and Fourth to a Governing-note of a Key, according to the different Progressions of the Bass.

3. The Ninth must always be prepared by the Third, or by the Fifth, according to the Progression of the Bass; it may also be prepared by the false Fifth.

4. The

4. The Eleventh must likewise be prepared by the Fifth, and sometimes by the Seventh, but this sparingly; when it is heteroclite, it may be prepared by all the Concords, or consonant Notes, and even by the Seventh, and by the false Fifth.

5. The Second which is prepared in the Bass, may be preceded in the Treble by any one of the Concords, whilst the Bass remains upon the same Degree.

To conclude, all Discords are to be resolved, as hath been said; you may leave out of the dissonant Chords one of the two Sounds that create between themselves the Discord, and only take the perfect Chord, or one of its Derivatives.

ARTICLE V.

Of those Concords, or consonant Notes, that are to be preferred, when they are to be doubled.

WE have only to take the Consonants in their Order of Perfection, thus, the Octave, the Fifth, the Fourth, the Third, and the Sixth, in order to know that the Octave is to be preferred to the Fifth, and so on; observing that it is already a Replicate, and that, in the consonant Chord of the Sixth, the Octave to the Third, or to the Sixth, is as proper, and as good, as that of the Bass.

ARTICLE VI.

Of Measure, or Time.

MUSIC without a Movement loses all its Grace; therefore it is not enough to apply to the Composition of Chords only, but you must also endeavour to give to each Part a certain Movement, wherein may be distinguished a Cæsure, a Section, a Cadence, a Syllable, of the Length of a Breve, and the Places where the Discord is to be used; the Whole to be made sensible and observable, immediately upon the first Part of the Bar (see Chap. I.)

ARTICLE VII.

Of Syncopation, or of a Driving-note.

IN order to follow the natural Order of the Measure, it must be so contrived, that the Value of each Note do begin and
Q end,

end, within the Space of each Part or Division of the Bar; yet a Note that begins immediately upon the accented Part of the Bar, may remain upon the same Degree, as long as Taste will permit, whether the Sound be lasting or not; but as soon as a Note begins upon the unaccented Part of the Bar, and one half of its Value is heard upon the first Part or Division of the next Bar, that causes a Shock to the Ear, and, in that Case, that Note is said to be syncoped, and is called a Driving-note. And there are four several Ways of using it; the first Way is when the Note is divided by the Bar into two equal Parts, thus,



The second Way is, when two Notes together of an equal Value, and upon the same Space or Degree, are bound by a Semicircle thus \frown , or \smile , which shews, that the Sound of those two Notes is to be lasting.

E X A M P L E.



The third Way is when a Note is preceded by another, which is but of the Value of a Moiety, or half of one Part of the Bar, or when it is preceded by a Character which denotes a Rest of the like Value, supposing that this Note so preceded anticipates upon the next following Part of the Bar.

E X A M P L E.



The Notes A, B, C, D, F, G, H, J, are syncoped.

The fourth Way is when two Notes are repeated on the same Degree of an equal Value, the first whereof begins upon the unaccented Part of the Bar, and the second upon the accented Part, without

without binding them, whether it be for the Sake of the Words, or for giving a quicker Movement to the air.

E X A M P L E.



In order that a Note be syncoped, it must not only begin on the unaccented Part of the Bar, or upon the second Half of the first Division ; but it must also be contrived, that its Value may be divided into two equal Parts, the one in the first Part of the Bar, and the other in the next following ; and, instead of making Use but of one Note, you may make Use of two Notes, each representing one Half, or Moiety of the Note syncoped, being at Liberty to repeat them, or to continue the Sound, by binding them with a Semicircle, or Slur, which causes them to be expressed as one Note, the Value of which will be equal to those two Notes.

These are the various Ways of Syncopation, and are used as well in Harmony as in Melody : in Harmony, by causing the Discords to be prepared ; and in Melody, in order to render the Air more expressive, without altering the Species of the Interval, in one or the other Note of the Syncope, or in the same Note so syncoped.

E X A M P L E,



The Figures that denote Concords or Consonant Notes only, thus, 3, 6, &c. shew that the Syncope is used for the sake of the Melody or Air only; and those that denote a Discord, shew that the Syncope is used for Harmony.

The Bass may syncope as well as the Treble, together, or separately, in respect to Melody; but, as to Harmony, the Bass cannot syncope but in the Chords of the Second, of the Tritonus, and of the extreme sharp Seventh.

In order that the Syncope be strictly observed in Harmony, it must be contrived that the Value of the Note or Concord that prepares and resolves, and the Discord prepared, be equal, as much as can be; this suffers an Exception but in Triple Time, where the two last Parts or Divisions of the Bar are unaccented, so that the Concord which prepares and resolves the Discord, may, in that Case, contain double or one half of the Value of the Discord prepared.

When there happen several Discords together, it is but the First that is subject to the Rule of being prepared on the unaccented Part of the Bar, and to be heard on the accented Part.

In Common Time, where there are two equal Notes in a Bar, the First is accented, and the Second is unaccented; and, when there are four Parts or Notes in a Bar, the First and the Third are accented, and the Second and the Fourth are unaccented.

In Triple Time, where there are three Parts or Notes in a Bar, the First only of the three is accented, and the other Two are unaccented.

As soon as a Discord can be prepared, the Syncope no longer subsists, and then a diatonick Progression from the Concord that precedes the Discord, until the Concord that resolves it, ought to be followed; though this is not to serve as a general Rule, especially in regard to the Seventh, the false Fifth, and all major Discords.

C H A P. XXXVI.

Of Composition in two Parts.

THE less the Parts are in a Piece of Music, the stricter are the Rules to be observed; so that certain Licences allowed in four Parts may become Faults, when the Parts are lessened.

1. We must now distinguish the consonant Notes, or Concords, in perfect and imperfect.

The

The perfect Concords are the Octave and the Fifth, it not being herein permitted to make two Octaves, or two Fifths, together, even though they should be reversed.

The Fourth is also a perfect Concord, but, as it is but seldom used in a Composition of two Parts, we shall only prescribe the Manner how it may be used.

The imperfect Concords are the Third and Sixth, and we may use several of them together and intermix them without any Fear of being mistaken, provided that we do not go out of true Modulation.

If we skip from a Third to a Sixth, or from a Sixth to a Third, and the Progression of the Parts is consonant, then the Parts ought to move in a contrary Direction, the one ascending at the same Time that the other descends.

It is proper to skip, as much as may be, from a perfect Concord to an imperfect, and *vice versa*.

One cannot well skip from a perfect Concord to an imperfect and *vice versa*, but when one of the Parts proceeds diatonically, and the other by a consonant Interval; and, in that Case, it is very proper that the contrary Motion be observed.

E X A M P L E.

Of a Sequence, or Succession of perfect Concords.



Doubtful.



All other Progressions of two perfect Concords immediately following are not proper.

Those Bars marked with the Letter *A* are alike, as well as those with a *B*.

2. You

The Guides shew the several Concords, and even the Discords that may follow the Fourth; the Figures that are between the Parts shew the like; and those under and over the Bass shew the Chords to be used in this Case.

Take Notice, that the Guides, in the Examples *A* and *B*, denote two different Chords, that of the Tritonus, or that of the great Sixth; the one cannot be used, whilst the other takes Place.

All other Progressions than those we have prescribed, are not proper, and observe that they are grounded upon the Preference that ought naturally to be given to the smallest Intervals; that is to say, that as to ascend a Sixth, or descend a Third, is the same Thing; the Progression of a Third descending ought to be preferred; so of the other Progressions that bear a like Relation, excepting when Taste requires the contrary, to such Passages where you find that our Rules are not to be infringed.

These Rules will equally hold good for all Keys, whether the Third, or the Sixth, be flat or sharp.

The other Rules that concern four Parts, as well in respect to the natural Progression of sharp and flat Thirds, as of Discords, are to be equally observed.

When once a Knowledge of true Modulation hath been attained to, all these Rules are naturally observed, without burthening the Memory, or Mind.

C H A P. XXXVII.

Of false Relations.

IN order to avoid false Relations in the Progression of a single Part, you need only to make it proceed by diatonic or consonant Intervals, those of the false Fifth, the extreme flat Seventh, and the extreme flat Fourth, being permitted and allowed in descending, but not ascending; yet, true Modulation being observed, we may make Use of all the known Intervals, provided they do not exceed the Compass of the Octave, nevertheless with a little more Circumspection, in regard to those that we have not named, than to the others; some Authors make Use of the extreme flat Third in descending, as from *E♭*, to *C♯*, which is left to the Discretion of Composers.

As to false Relations between two Parts, you can hardly fall into that Error, when you are thorough Master of Modulation.

E X A M-

E X A M P L E.



You see by this Example, that the Notes at *A* represent a sharp Key, and that the Notes at *B* represent a flat Key; so that you cannot modulate in one Key half Major and half Minor, nor go from the Major to the Minor upon the same Key-note, but after a perfect Cadence, and even this is not to be done without Judgment; so that true Modulation puts us above these Rules, which are almost useless, when we have attained to a perfect Knowledge of it.

C H A P. XXXVIII.

Of the Manner of composing a Treble, or an Air to a Bass.

IN order to compose a Treble or an Air to a Bass, you must at first only compose it in that Key that you know the Modulation of; and when you also know the Succession of Concords and Discords (the Manner of preparing and resolving which hath been fully explained) it will not be difficult to compose, without any Fault, a Treble, or an Air over a Bass.

Nevertheless, in order to give a greater Scope to one's Genius, when you know the Chord that each Note is to bear, you may chuse one of the Sounds in each Chord, in order to compose an Air or a Treble at your Pleasure. Thus in the perfect Chord, you may chuse the Third, the Fifth, or the Octave; and, in that of the Seventh, you may chuse it among the others, if you can, for you cannot chuse the Seventh, unless it be prepared, excepting when the Bass ascends a Third, or a Fifth, whilst the Treble descends diatonically, or ascends and descends afterwards in a diatonic Manner (see the Example at Chap. XIX.) If even the Seventh could not be resolved by descending diatonically upon a Concord to the next following Chord, you must either not use it, or alter the Bass, except you find that the Notes of the Bass belonged

belonged to the Chord of that Seventh, and a Note followed afterwards, whereby that Seventh could be resolved; and in that Case the Seventh before its Resolution always remains upon the same Degree, provided that one of those Notes contained in the same Chord, and which is found in the Continuation of the Bass, doth not make an Octave with that Seventh, for otherwise you would be obliged to make the Seventh descend a Third; and, making this last Note afterwards to ascend upon the Concord that ought naturally to follow that Seventh, one might also, in the like Case, make the Seventh to fall upon the Leading-note, supposing that this Leading-note be a Part of the same Chord, so that that Note on which we may descend a Third after the Seventh, will make the Sixth to that which in the Bass will make the Octave to that Seventh, and the Leading-note will then make the Tritonus.

E X A M P L E.

A, I begin by the Fifth, though I might have begun by the Octave, or by the Third; but it is better to begin in this Manner in order that the Seventh may be heard unprepared, as we have just now said.

B, the Seventh, remains upon the same Degree until *C*, where its Octave appears in the Bass; and in that Case I make it descend a Third, in order afterwards to ascend upon the Concord that ought naturally to have resolved it, though, absolutely speaking, I might have made it to descend upon the Guide *w*.

D, the Seventh, is here prepared by the Third, and remains until *F*, where its Octave appears in the Bass; and in that Case I can make it descend upon the Leading-note *F*, which is a Part of the same Chord.

It is easily perceived that a Seventh may remain upon the same Degree, whilst the Bass makes divers Intervals, because those Intervals must make the Third, the Fifth, the false Fifth, or the Octave to that Seventh; or that the Seventh makes the Third, the Fifth, or the false Fifth to one of those Notes on the

R

Bass.

Bass. The same Thing may be observed in all the other Discords, if you reduce them to their fundamental Note; if not, as the Bounds and Limits of the Progression of Concords and Discords are known, you cannot be mistaken.

If a Note may remain upon the same Degree in the Treble, whilst the Bass proceeds through all the Intervals contained in the same Chord, as we have just now shewn it; so likewise a Note in the Bass may remain upon the same Degree, whilst the Treble goes through all the Intervals contained in the Chord to that same Note in the Bass.

If the same Note in the Bass can carry different Chords, and the Third, the Fifth, the Sixth, &c. be found in each Chord, we may cause them to be heard indifferently in one or the other Chord.

When you compose only in two Parts, the Treble ought always to end by the Octave, seldom by the Third, and never by the Fifth.

Here follows a general Example.

General E X A M P L E,

A. B. C. D. E. F. G. H. J. K. L. M. N. O. P.

Continued Bass.

Fundamental Bass, as a Proof only of the Harmony. Irregular Cadence.

Continued.

Continued.

Q. R. s. T. v. x. y. z. a. b. d. f. g. h. i. l. m. n.

Imitation of a false Cadence.

o. p. q. r. t. u. j. j. j. j.

The upper Part, which we have composed only to the continued Bass, is full of Faults with respect to the fundamental Bass; not that they are Faults against the fundamental Harmony, but only in respect to the Progression of the Parts; the fundamental Bass having been put only as a Proof of the perfect Harmony, and from which are chosen those Notes that are proper and suitable to the Air.

A, I skip at Pleasure through all the Notes of the Chord: From the Fifth, I go to the Sixth B, though I might have kept upon the Fourth without altering the Fifth that precedes, by rea-

son that this Fourth is a Part of the Chord of the small Sixth *B*: I could have gone also to the Third.

B, C, D, E, I take four Sixths following, because they are Part of the Chords, though I might have chosen any one of the other Intervals contained in each of those Chords.

F, G, instead of going from the Leading-note to the Key-note, I go to its Third, because that is not against the Rules of consonant Progression; and, at the same Time, that Third represents the Key-note, and makes a Part of its Chord.

H, I take the Fourth, which makes a Part of the Chord of the Second: I proceed afterwards to the Sixth *J*, and I fall upon the Second, which is a Part of the Chord of the Tritonus *K*.

The Sixth, which I afterwards take at *L*, prepares the Seventh at *M*, which is resolved by descending upon the Sixth *N*; this Sixth, which is the Leading-note, ascending afterwards upon the Key-note *O*: I afterwards proceed upon the Third to that same Key-note *P*, in order to prepare the Second *Q*.

The Seconds that are prepared and resolved in the Bass *P, Q, R, S, T*, are preceded in the Treble by the Third at *P*, and by the Sixth at *R*; they might equally have been preceded by the Octave, the Fifth, or the Fourth, because the Second may be preceded and followed by any of the consonant Notes contained in the Chord; and at *T* you will find it followed by the Fourth, which makes a Part of the Chord of the small Sixth; though it is to be understood, in the like Case, that the limited Progression of the Bass doth not alter.

As the Third is the most proper Concord to prepare and resolve the Second, it is proper to use it in that Case, as often as may be: The Fourth, which we have placed in its stead at *T*, and which creates a Discord with it, being to fall upon the Note which that Third ought to have descended, if it had taken Place with that Fourth, as we shew it at *F*; for we are to take it for a general Rule, that when, in Lieu of the Note which ought naturally to resolve the Discord in the Treble, we place or substitute, in its Stead, another Note that makes with it a Seventh or a Second; in that Case we must make that Note, so substituted, to proceed upon the Note that ought to have followed that Note which doth not appear, and which would have made a minor Discord with the Note substituted; which may happen in the Chord of the small Sixth, between the Third and the Fourth; and in those of the great Sixth and false Fifth, between the Fifth and the Sixth; so that if, in those Chords, the Third or the Fifth is used, in order to resolve the Discord, and if they are afterwards to descend diatonically, consequently, the Fourth or the Sixth, which are the Notes substituted, are to pass to or fall upon

upon those Notes that ought naturally to have followed the Third, or that Fifth.

You will find in the other Parts of the Example a Connection of all that we have said, observing that the Key changes at *m*, at which Place we give the Seventh to the Key-note, instead of making its Leading-note to ascend upon its Octave, which then becomes its Seventh; this Key-note becoming a fourth Note, by the Chords of the great Sixth and of the Tritonus, at *n* and *o*; after which we return into the Key of *C* at *y*, by Means of the consonant Progression of the Bass which ends at *v*, and by which we know that the Key-note is *C*; and which obliges us to prepare this Key by leaving out the Sharp to *F*, after which the Flat against the Note *B*, in the continued Bass, denotes the Key of *F*; and afterwards the Key of *C* is denoted by the \natural placed against the Note *B*.

These Observations, in respect to the continued Bass, may more clearly appear by comparing, one after another, the upper Part and the continued Bass, with the fundamental Bass; where you will find that out of each perfect Chord, or of the Seventh, which the fundamental Bass bears, the Third, the Fifth, the Octave, or the Seventh is chosen for the continued Bass and for the upper Part, by giving to those two Parts a Progression according to our foregoing Rules. Observe, that when the Progression of the continued Bass is diatonic, as between *G, H, y, A, L*, &c. the upper Part is often like unto that of the fundamental Bass: From hence we conclude, that the consonant Progression of one Part oftentimes obliges the other to follow a diatonic Progression, in like Manner that a diatonic Progression of one Part often obliges the other to follow a consonant Progression.

CHAP. XXXIX.

Of figurative Melody, or of Supposition and passing Notes.

WE call figurative Melody what hath been hitherto called Supposition; and herein consist the Rules of this figurative Melody:

It being of an absolute Necessity that a Perfection of the Harmony be heard and manifested upon every Part of the Measure or Bar, we may, between one Part of the Bar and the next, pass as many Notes as Fancy and taste will permit.

ARTICLE

ARTICLE I.

Of figurative Melody by consonant Intervals.

IN order to pass several Notes between each Part of the Bar by consonant Intervals, we can make Use but of those Notes that are comprised in the Chord to the first Part of the Bar, in order to fall afterwards upon a Note of the Chord to the next Part of the Bar, and so on.

EXAMPLE

Of a figurative Treble.

The musical example consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, mostly moving in steps. The lower staff is in bass clef and contains a chordal accompaniment with whole and half notes. Below the bass staff, there are figures: 6 6 4x 6 76 4 7, which likely represent fingerings or intervals for the bass line.

You see in the Treble that all the Notes pass upon those Sounds that are suitable to the Chord figured in the Bass.

EXAMPLE

E X A M P L E

Of a figurative Bass.

Figurative Bass.

Fundamental Bass.

tr.

7-6

7

The Figures that are under the Notes of the figurative Bass, shew the Intervals they make with the fundamental Bass; and those that are over, shew the Chords that those Notes bear in the like Case.

In order to make a figurative Bass, you may begin by composing only a fundamental Bass, over which you will compose a figurative Bass pretty near in the same Manner as a figurative Treble, observing to use as much as may be the fundamental Sounds of the fundamental Bass, especially in the first Part of the Bar.

You

You must always make the upper Part to agree with that which is to be heard with it; and, if this upper Part was to be heard with the two Basses, it must in that Case be composed according to the Rules, in respect to one and the other of those Basses; and, in that Case, the upper Part, ought to be altered at *C, D*, where it makes two Fifths with the fundamental Bass, and place, in its Stead, the Notes marked by the Guides *w*.

You may also compose a figurative Bass first, and place under it a fundamental Bass intirely, according to the Rules prescribed for the Progression of this last Bass; afterwards you may compose a Treble more or less figurative than that same figurative Bass.

You must seek for Variety, by avoiding repeating too often the same Passages; and you are at Liberty either to figurate, or not to figurate, all the Parts of a Bar; sometimes you may figurate only one Half, sometimes in the Bass, at other Times in the Treble, or both together according to the Rules.

E X A M P L E.

You may make one of the Parts to begin first, either for a Half, or three Fourths of a Bar, even for one or two Bars; so of the other Parts, in Case there be more than two.

You may begin by whatever Part of the Bar you think proper, and you may cause one of the Parts to rest for a While; but, if it should be the Bass, it can be but for a Bar or two at most, for the continued Bass must always be understood, though you should be willing that one Part only should be heard.

A Dot placed after a Note is to be deemed as the same Note, and is generally concordant with the other Parts, by reason of its being commonly used upon the accented Part of the Bar.

ARTICLE II.

Of figurative Melody by diatonic Intervals.

YOU may pass as many Notes as you please between each Part of the Measure or Bar, and, if they proceed by diatonic Intervals, it matters not whether they be of those comprised in the Chord, provided that the first be one of the Notes of the Chord; but if, after several Notes in a like Progression, you should proceed by a consonant Interval from the last Note to the first Note of the subsequent Part of the Bar, then this last Note must also be comprised in the Chord.

If the Parts of the Bar be of a slow Movement, so that they may be divided into two equal Parts, you will always do well to divide these passing Notes into an equal Value, observing that the first Note of each Division, or Part of the Bar, be of those comprised in the Chord.

Taste obliges us sometimes to deviate from this Rule in respect that, in a diatonic Progression, the first Note of the Division, or Part of the Bar, is not always comprised in the Chord that ought to be heard; but you may observe that this first Note is only then admitted as a passing Note to the very next, which makes a Part of the Chord, before its Time or Value is expired.

EXAMPLE



S

Continued.

Continued.

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each (treble and bass clef). The music is in 3/4 time, indicated by the "3" and "4" in the time signature. The key signature is one flat (B-flat), indicated by the "b" symbol. The melody is written in the treble clef, and the accompaniment is in the bass clef. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations, including "6 A", "5", "4*", "6", "6", "5", "5", "7", "4*", "6", "4", "7", and "w".

This Measure, or Time, though in two Parts, is divided almost throughout into four Parts, and you may see that the First of the two Crotchets is always comprised in the Chord.

In the Part *A*, the First of the two last Crotchets is not comprised in the Chord, by reason that the Melody proceeds diatonically from one Part of the Bar to the other, and the two first Crotchets, which do not follow this Progression, are comprised in the Chord.

Each Note in the Part of the Bar *B* is to bear a Chord, by dividing the Time into four; by reason that, as soon as the Key-note appears after its Leading-note, it must bear its natural Chord: If that same Key-note appeared immediately afterwards in the following Bar, and that the Melody rested there, the Time, or Part of the Bar *B*, ought not to be divided; but the Melody which rests upon the Fifth or Governing-note, creates, as it were,

ing

in that Case, an irregular Cadence, from the last Crotchet, at the Time *D*, to the subsequent and next Note.

The first and Third Crotchets of the Time *C* are not of the same Chord, but pass to the second and fourth Crotchets, which are Part of the Chord; for it was absolutely necessary that this last Crotchet should be comprised in the Chord, since it passes from one Part of the Bar to the other by a consonant Interval: You will find the like Passages at *F* and *D*.

The Dot at *D* represents the preceding Note, and the Chord of the Tritonus, figured over it, keeps on until the Expiration of the Dot, so that the Tritonus is resolved but upon the next following Part of the Bar.

Thus we have endeavoured to explain what hath hitherto appeared but under very confused, obscure, and abstracted Rules; and it is by Means of this Facility and Liberty of figurative Melody, and by inverting the Chords, that proceeds that incomprehensible Variety in Music.

C H A P. XL.

Of the Manner of composing a fundamental Bass to a Treble.

THE fundamental Bass is a sure Method for finding that which is proper to a Treble already composed, especially for those Persons who have not a natural Genius or Taste to feel, as it were, that Bass at the same Time that the Treble is composed; for every Melody or Air hath its natural Bass; and, for ever so little that we are sensible of a perfect Harmony, we naturally sing the Bass to all Cadences, when we hear the upper Part, which is sufficient to know the Key we sing in; and thus from one Cadence to another, whether it be a perfect or an irregular Cadence, for there is no Difference in the Treble between the false or flying Cadence and the perfect; we know the Alteration of the Keys; and the fundamental Bass (which bears only the perfect Chord and of the Seventh) will more readily shew it.

E X A M.

E X A M P L E.

Of the different Progressions of a Treble in Cadences.

A. B. C. FlatKey. D. F. FlatKey. G.

Perfect Cadences in sharp and flat Keys. Perfect or irregular Cadences.

Sharp H. Key. Flat J. Key. Sharp L. Key. Flat M. Key.

Irregular Cadences.

All these Cadences are in the Key of *C* only, though they bear an Affinity to other Keys.

The perfect Cadence *A* ascends from the Leading-note to the Key-note, in sharp and flat Keys, although it might have ascended from the second Note to the third, in flat Keys, according to the Example *F*.

The perfect Cadence *B* descends from the second Note to the Key-note, in sharp and flat Keys, though in flat Keys it might have descended from the fourth Note to the third, according to the Example *G*; so that the sharp Key of *C* and the flat of *A* have a great Relation one to the other in these two first Cadences; and these two Cadences may equally take Place as well in a sharp as a flat Key, where the Distance is but of a flat Third, as from *C* to *A*, from *F* to *D*, from *G* to *E*, &c.

The Cadences *C*, *D*, *F*, *G*, which are arbitrary between the perfect and irregular, are not distinguished but by the Progression given to the Bass, either by ascending a Fourth upon the Key-note, in order to make a perfect Cadence, or by descending a Fourth upon that same Note, or upon the Governing-note, in order to make an irregular Cadence: When we say *or upon the Governing-note*, it is by supposing that these Cadences can represent another Key than that of *C*; for those at *C* and at *D* may be taken for irregular Cadences in the Key of *D*, and that at *D* may be also taken for an irregular Cadence in the Key of *F*; those at *F* and *G* may be taken for perfect in the Key of *E♭*; but the true irregular Cadences, upon the Governing-note to *C*, are those in the Examples *H*, *J*, *L*, *M*, although the Example *H*

may

may represent a perfect Cadence, or an irregular, in the Key of *B♭*; that at *J* may represent an irregular in the flat Key of *A*; that at *L* may represent a perfect Cadence in the Key of *D*, and, finally, that at *M* may represent an irregular in the sharp Key of *B♭*, in the flat Key of *G*, and in one and other of *E♭*. The Use that may be gathered from these arbitrary Cadences in the Treble, is this;

1. You must compose your upper Part, or Treble, but in the sharp Key of *C*, or in the flat Key of *D*.

Supposing that the other Keys are not so familiar to you, and in order to know whether this upper Part is truly composed in one of those two Keys, as you cannot begin it but by the Octave, the Third, or the Fifth, you will observe where the first Cadence happens, which commonly is at the second or fourth Bar; so that having begun by *C*, *E*, or *G*, which are the Octave, the Third, and the Fifth to *C*, if your first Cadence falls upon *D*, you will not therefore be in the Key of *D*; for, if it was, you should have then begun by *D*, *F*, or *A*, which are the Octave, the Third, and the Fifth to *D*.

Again, if you are obliged to add some *♯* or some *♭* to the Notes for the Sake of the Melody or Air, these Signs will shew you the Key at once, according to the Explanation we have given of it in Chap. XXIV. and XXV; for, if you had begun by *C*, this *C* makes as well the flat Third to *A* and the Fifth to *F*, as it makes the Octave to *C*; and it can be but by some *♯* or *♭*, and also by the Cadences, that we can distinguish the Key; though, if the Air be composed in a natural Manner, the last Note will shew it, for it ought naturally to be the Key-note.

2. As soon as you are certain of the Key you compose in, you must use all the Cadences that are proper to it; and, when there happen some that are foreign, you must then have Recourse to the above Example, observing what follows:

1. The upper Part must always make the Third, the Fifth, the Octave, or the Seventh to the fundamental Bass.

2. In the fundamental Bass the Preference must be given to the Progressions that are the most perfect; so that the Fifth in descending is to be preferred to that of the Fourth, this Last to that of the Third, and this to that of the Seventh, observing that to ascend a Second is the same as to descend a Seventh, &c.

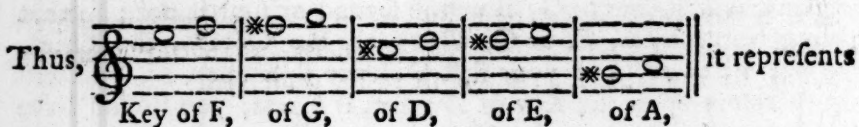
If the upper Part could not agree with the Bass by making it descend a Fifth, you must then seek this Chord in a Progression of a Fourth, a Third, or a Seventh, preferring the most perfect.

3. If you intend to follow the Stile of the fundamental Bass, you must not figurate the Treble, because the figurative Melody doth

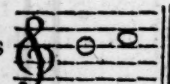
doth but puzzle Beginners; so that in that Case every Note ought to be of the Value of one part of the Bar.

4. You must at first apply only in composing *Airs* of Character, such as *Gavots*, *Courants*, &c. because the *Cadences* happen almost every two Bars.

5. If in your *Airs* you should perceive some *Cadences* foreign to the *Key*, you must observe whether they end the *Melody* or not; if they do, then the *Key* changes generally to the fifth, the third, the fourth, or the sixth Note of the *Key* you quit; which may be known by comparing those *Cadences* with the preceding *Example*, wherein you will find that, if one of these *Cadences* ends



a perfect *Cadence* in one of those *Keys*, in the same Manner as

this  represents a perfect *Cadence* in the *Key* of C;

so of the other *Cadences* that bear a like Relation; but, if the *Melody* is not absolutely ended, you must let the *Bass* follow its natural Road, by preferring (as we have said) the more perfect *Progressions* as much as possible.

6. Whilst the upper Part makes the Third, the Fifth, or Octave to a Note already placed in the *Bass*, you may let this Note remain without altering it, unless you discovered that it could be done without interrupting the natural *Progression* of the *Bass*; and, in that Case, Variety (which is one of the principal Beauties in *Harmony*) requires it.

As the first Part of the Bar is the chief or principal, if you should perceive that the Note in the *Bass*, which could have been placed in another Part of the Bar, agrees with the first Part that precedes or follows it, it will be better either to advance or postpone this Note, in order that it may be heard upon the first Part of the Bar, observing two Things: First, that if the Note that follows the first Part of the Bar can be used in this first Part, it is then that you must use, in this first Part, that Note which you intended to place after it: The Second is, that if the Note which you place in the unaccented Part of the Bar is the same as that which is heard in the next Part, without being able to place one or more Notes between them, it will be better to leave in the *Bass* that Note that was heard in the first preceding Part, if possible;

file ; otherwise you must seek for another that is not the same as that which is to appear in the very next succeeding Part.

E X A M P L E.



The Example *H* is the best, by reason that, as the Note which is heard in the second Part of the second Bar might serve in the first Part of the same Bar, it ought to be preferred.

Another E X A M P L E,



I can keep upon the same Note of the Bass in the first Bar of the Example *A*, though I might alter it as in the Example *B*, because I can place another Note between that of the second Part of the first Bar and that of the first Part of the second Bar ; whereas in the Example *C* and *F* I am not to make Use of the second Note of the first Bar in the Bass, because it ought to be heard immediately upon the first Part of the next Bar ; so that I make Use of the Note that hath already been heard in the first Part of the Bar *D*, because it agrees with the second Part ; and
I

I chuse another at G, because the same first Note cannot be concordant in this Place with the second Part.

8. It is oftentimes necessary to divide a Note in the Treble into two equal Parts, in order that two different Notes in the Bass may be heard and may agree with that same Note in the upper Part; and this is done for the better preserving the consonant Progression of the Bass, and that the most perfect Progression may be heard between these two Notes of the Bass, and the next.

E X A M P L E



This Division is also used, in order that the most suitable Notes to the Key may be heard on the principal Parts of the fundamental Bass; which Notes are the Key-note, its Fifth, or Governing-note, its Fourth, its Sixth, and sometimes its Second; and thus, by Order of Perfection, its Third is seldom used, and never its Seventh, in whatever Part of the Bar they happen to be; for, when it cannot be avoided, it is certain that the Key changes, as may be known by some \times or H , or by some foreign Cadences.

9. The principal Parts of the Measure or Bar are those where the first Discord is to be heard, when it is prepared; for, if there be found several Discords following, you must only take Notice of the First; and a Discord unprepared cannot be used but in a diatonic Progression of the upper Part, by descending three Degrees, or by ascending and descending immediately afterwards, whilst the Bass ascends a Third, or a Fifth, in order afterwards to descend a Fifth; and then the Discord is found in the Middle of those three Degrees.

E X A M-

E X A M P L E



Instead of making the Bass to ascend a Fifth in the first Bar of the Example, you may only make it ascend a Fourth, in which Case the Discord will not appear; and it is by this Manner that you may transpose a perfect Cadence, into an irregular, and an irregular into a perfect; see the Notes *A*, *B*, where another Note may be placed upon the Guide *w* in Lieu of that marked with an *A*: The Notes *A* *B* making a perfect Cadence, and the Note *A*, placed in the Room of the Guide, making an irregular Cadence with the Note *B*.

The Guides, placed over the first Note of the Bar, shew the Progression that the Bass might also follow on the like Occasion, by putting this first Note in the Place of either of the Guides.

You must remember that there is no other Discord but the Seventh in respect to the fundamental Bass, and that the other Discords arise by its being inverted, that is to say, by chusing for Bass one of the Notes that make up the Chord of the Seventh, which the fundamental Bass ought to bear; wherein must be observed all that we have said concerning it in Chap. XVII, XVIII, XX, XXI, XXII, and XXVI.

There are some Passages where the Seventh has a good Effect against the fundamental Bass without being prepared, even whilst the upper Part makes a disjointed Interval; but then the Note in that Bass, that hath been heard before the Seventh, remains upon the same Degree; so that it will always be proper to use the Seventh in this Manner, provided that the upper Part descends diatonically immediately afterwards, and that the Bass may ascend, in this Case, a Fourth, in order to make the Third with the upper Part after the Seventh.

T

E X A M-

E X A M P L E.



The Treble proceeds by Skips or disjointed Degrees between the Notes *A* and *B*, where the Seventh might be heard upon the Note *B*, if we were willing to keep the first Note of the Bass on the same Degree; but as the upper Part doth not descend after this Note *B*, and, if the first Note of the Bass had remained, it could not have made the Third with the Note *J* by ascending a Fourth; the Bass must be altered, as we have done it, by preferring its most perfect Progression; and what you do not find between these Notes *A*, *B*, *J*, you will find it between the Notes *C*, *D*, *F*, according to the Explanation we have just now given of it. This is what was also called Supposition, or a Discord for the Sake of the Melody or Air; but this Discord takes Place from the first Note in the Treble, whilst that of the Bass remains upon the same Degree, in order to receive this Discord, which appears afterwards, as may be observed, by making all the Sounds of the Chord of the Seventh to be heard together upon the first Note of the Bass that strikes with the Note at *C*; consequently the Treble may again pass after this Seventh upon other Notes of the same Chord, but it will always return to a Note that shall make the Third to that Note that ascends a Fourth in the Bass *G*, or, at least, to a Note that shall make the Octave to it.

E X A M P L E.



Instead of making the Bass to ascend a Fourth, we might make it to ascend only one Degree, which would then create a false or flying

flying Cadence ; but that can take Place but in a borrowed Bass, or inverted from the fundamental, which depends, in that Case, upon the Fancy or Taste of the Composer in the Middle of a Piece only, provided that the Bass did not make two Fifths together with the Treble.

10. When you perceive divers Cadences of the same Species in the same Key, you must see if one of those that are in the Middle of the Melody, and which doth not make an absolute Conclusion, would not be suitable to a Cadence in another Key, in which Case it would then be proper to give it this foreign Cadence for a greater Variety in Harmony ; for an Air becomes insipid, when the same Cadences are too often heard : And, supposing that your Taste would not suffer you to alter the upper Part, you must at least endeavour to make this Variety in the Bass in the Middle of the Air, and especially in those Cadences that do not declare an absolute Conclusion.

If you are in a sharp Key, the foreign Cadences that bear an Affinity to it, can be taken but in a flat Key, the Key-note of which being but a flat Third under that of the sharp Key you are in ; and, if you are in a flat Key, they can only be taken in a sharp Key, the Key-note of which being but a flat Third above that of the flat Key ; and observing that this Difference may only appear in the Bass, since the Melody, or upper Part, will not be thereby altered. See the following Example.

E X A M P L E

| A. | B. | A. | B. |
|---|-----------------------|------------------------|-----------------------|
| | | | |
| Perfect Cadences in the Key of C, | in the flat Key of A, | in the sharp Key of C, | in the flat Key of A. |
| | | | |
| C. | D. | C. | D. |
| | | | |
| Irregular Cadences in the sharp Key of C, | in the flat Key of A, | in the sharp Key of C, | in the flat Key of A. |
| | | | |

The perfect Cadences *A B*, and the irregular Cadences *C D*, in the upper Part, may be naturally found in the sharp Key of *C*, or in the flat Key of *A*; so that, if you are in one of those Keys, you have the Choice of one of these Cadences for the other Key: If you are in the Key of *C* sharp, the same Cadence may serve for the flat Key of *A*; and, if you are in this last, the same Cadence may serve for the other Keys that bear the like Relation; such as the flat Key of *D* with the sharp Key of *F*, and the sharp Key of *G* with the flat Key of *E*.

This Manner of transposing a Cadence from one Key to another is a great Help, when you are absolutely determined to change the Key.

You may also make Use of the false or flying Cadence in either of the above Cases.

11. The irregular Cadences are excellent in the Middle of an Air; and, when the Air or Tune is divided into two Parts, they may serve to end the first Part; but you must not make a constant Practice of it, they being rather to be used in the second, sixth, and tenth Bars, than in the fourth, eighth, and twelfth, where the perfect Cadence is more suitable and proper; and, when a perfect Cadence happens in the sixth or in the tenth Bar, you may use in its Stead the false or flying Cadence.

12. When you transpose a Cadence from one Key into another, it is sometimes proper to prefer the least perfect Progressions of the fundamental Bass to the most perfect; but the Whole is to be done with Judgment and Discretion.

13. All those that compose an Air or Melody, as their Fancy leads them, make no Attention, whether it be figurate, or whether it proceeds by conjoint Degrees; so that, if it be figurate, they are not sufficiently skilled to distinguish those Notes that make Harmony with the Bass, from those that are only for Taste; and, if they proceed by disjoint Degrees, or by Skips, they are fearful of making two Fifths or two Octaves to be heard together with the fundamental Bass, by not knowing that, in that Case, the Melody or Treble follows the Road which the fundamental Bass ought naturally to take; and it is for this Reason that we are obliged to compose a Bass different from the fundamental that may intirely agree with this Part already composed: Therefore, knowing by the fundamental Bass the Chords that are necessary to be used in the Continuance of the Air, it is not difficult to chuse, out of those Chords, a Note for that other Bass, that shall agree, in Harmony and Melody, with the Part already composed; for it is proper to know that two Octaves or Fifths following, do not destroy the fundamental and real Harmony, but they are forbidden, in order to avoid falling into a dry, insipid, and tiresome Monotony in a Succession of Chords; so that, after
having

Having established the Rules of Harmony upon the most natural Progression of the Bass, and of the upper Part or Treble, finding the Impossibility there is to keep that natural Progression to the Bass, as soon as it can be permitted to borrow that Progression for the Treble, or upper Part, we are obliged to establish other Rules for the reciprocal Progression of the Parts that are to be heard together, in order that the same Part, which is to be composed, may be suitable and proper to that already composed. Yet these new Rules are grounded upon our first Rules, where, according to the natural Order and Disposition of the Parts, we do not find two Octaves nor two Fifths together: And we also find all the Discords resolved as they ought and should be, and prepared, or unprepared, according to the most perfect Progression of the Bass.

Sometimes we may go wide from the natural Progression of the Bass, in order to avoid those frequent Conclusions which we feel in its most perfect Progression, by applying to the Bass one of the Notes of each concluding Chord; by this Means we keep in the Melody and Harmony that Suspension which the Subject requires; for an absolute Conclusion is proper only to a final End of the Sense: The following Chapter will more fully clear up this Article.

C H A P. XLI.

The Manner of composing a continued Bass under a Treble.

THE true continued Bass ought to be the fundamental; but, as Custom gives another Name to that which is dictated to us by Taste, we distinguish it therefrom by the Epithet *continued*.

We have already said, at the Beginning of the preceding Chapter, that those who have a Taste naturally felt that Bass which was the most suitable to all Sorts of Airs; but, notwithstanding this natural Gift, it is difficult to keep up the Truth, when it is not supported by Knowledge; and this Knowledge is not sufficient to attain to a Perfection, if a true taste is wanting; for the Liberty we have of chusing, among the Sounds of a Chord, those that we think proper for a Bass to a Treble; yet it doth not strictly direct us to chuse those that are the most proper; and we have no other Rule for Taste, but Variety in Composition; which must be endeavoured to be obtained by observing what follows:

1. We

1. We must endeavour to avoid two Octaves and two Fifths together, by strictly observing the Rules we have given in Chap. XIV. XVIII, XX, XXI, and XXX, for the Succession of Concords and Discords.

2. The fundamental Bass being composed, you must observe the Design in your Treble, the Air it expresses, its Movement, and every Thing in it that is singular and remarkable; and then you must endeavour to give the same Expression in your new Bass: You must avoid final Cadences where the Melody doth not require it, by chusing out of your fundamental Chord the Sounds you think proper, so that they may agree with the Treble, according to the Succession of Concords and Discords.

If you use some Discords, take Care that they be prepared as they ought to be, and regularly resolved, according to the fixed Progression of each Sound that the Chord of the Seventh consists of; afterwards, for Variety, you must endeavour to use (between your Parts) Concords or Discords of different Species; for the Treble being composed in such a Manner, and it being left to your Choice to take for Bass what other Note of the Chord you think proper, you must observe, that in one Place you have taken the Sixth, followed by another Concord or a Discord; and that in another Place, though you might do the same Thing, yet you might give another Turn to your Bass, sometimes by using the Tritonus resolved by the Sixth, sometimes the false Fifth resolved by the Third, sometimes the Seventh resolved by the Sixth, the Third, or the Fifth, according to the different Progression that you may give to your Bass; or else you may cause to be heard, between the Parts, the consonant Notes only, of which the Chord of a Seventh is composed, such as the Octave, the Fifth, or the Third, or, in an inverted Manner, the Sixth, or the Fourth: You may also make Use of the Chords by Supposition or borrowed, when you feel that the diatonic Progression of your Bass leads you to it; for this Progression is always the most singing, and is to be used as much as may be, especially where there appears no Conclusion. And you are to remember, that all minor Discords of a Chord, by Supposition, are to be prepared by the upper Part, which syncopes whilst the Bass ascends; and, if it descends, it can be but by Degrees disjoint or by Skips; that the Chord, where the major Discord takes Place, requires the Precaution that we have given it, either in the Succession of the Octave, or in what we have said in Chap. XI, XXII, XXXI, XXXIV, and XXXV, of the extreme sharp Fifth, of the extreme sharp Seventh, of the Tritonus, and of the extreme sharp Second; and that the Second is to be prepared by the Bass which syncopes. Afterwards, when you perceive that your Melody can conclude in a certain Place, you will then follow

follow the Progression of the fundamental Bass: Thus will your Bass be composed with Art and Taste.

EXAMPLE.

The musical score is divided into two main sections: 'Continued Bass' and 'Fundamental Bass'.

Continued Bass: This section consists of two staves. The top staff is in treble clef with a 3/4 time signature, containing four measures of music with notes and rests. The bottom staff is in bass clef with a 3/4 time signature, containing four measures of music with notes and rests. Above the first measure of the top staff are the numbers 1, 2, 3, and 4. Above the first measure of the bottom staff are the numbers 5, 4, 6, 5, 4, 7, and 6. The word 'Continued Bass.' is written below the first measure of the bottom staff.

Fundamental Bass: This section consists of two staves. The top staff is in bass clef with a 3/4 time signature, containing four measures of music with notes and rests. The bottom staff is in bass clef with a 3/4 time signature, containing four measures of music with notes and rests. Above the first measure of the top staff are the letters A, B, A, B, and the numbers 7, 7, 4, 7, and 7. Above the first measure of the bottom staff are the numbers 7, 7, 7, 7, 4, and 7. The word 'Fundamental Bass,' is written below the first measure of the bottom staff.

Observe, that in the fourth Bar I might have transposed the perfect Cadence of the Key of *C* into an irregular Cadence in that of *A*, which, for Variety, would have been proper in this Case.

In the first and second Bar of the fundamental Bass, there are two equal Progressions *AB*; therefore, I keep that which hath the nearest Relation to the Cadence for the second Bar; because that is the Place where the Cadence is most commonly felt, observing that it is an irregular Cadence in this Place, and that in the fourth Bar it is a perfect.

Again, to return to the first Bar, I give a diatonic Progression to the continued Bass which agrees in every respect with the Treble,

ble; and, in order to continue that Progression in the second Bar, upon the second Part of the Bar, I take a Note that makes a Seventh with a fundamental Bass, and which is resolved by the Third to that same Bass, and which agrees with the Treble; and I continue it until the Place where the perfect Cadence is felt, and then I follow the Progression of the fundamental Bass: I again seek for this diatonic Progression in the following Bars, where I find that the last Note of the fourth Bar may continue upon the same Degree, in order to make the Third with the fundamental Bass, and the Octave with the Treble; and, afterwards, the Sixth in the fifth Bar with the Treble, and the Seventh with the fundamental Bass; and again, I find the Ninth in the sixth Bar, and I do not follow the Progression of my fundamental Bass, but at the final Close only. Besides, what leads me to know the Chords which the Notes in the continued Bass are to carry, are the Intervals they make with the fundamental Bass; for as I know that this last Bass can bear but perfect Chords, or that of the Seventh, when it is truly composed, consequently, those Notes that make the Third, the Fifth, or the Seventh to those in the fundamental Bass, cannot carry but those Chords that derive from the perfect Chord, or that of the Seventh. So that I could equally place Figures over the Treble, if I was willing, that it should be used, or serve for a Bass: It is also for that Reason that I have figured the Ninth upon the first Note of the sixth Bar, because that Note is found to be a Third under or a Sixth above the Note in the fundamental Bass, which, consequently, cannot be admitted in Harmony but by Supposition; so that by the Chord of the Seventh, which the fundamental Bass carries, I find that Note can bear but that of the Ninth, though the Ninth doth not appear in the Treble; but you will observe, that the Fifth which is found therein, makes a Part of the Chord of the Ninth, and that this supposed Ninth is prepared and resolved according to the strictest Rules.

It would be endless, if we were obliged to reason in this Manner upon all the different Ways that a continued Bass can be diversified; but if you will make the proper and necessary Remarks upon the several Examples that are contained in this Book, by applying to each of those Examples those Things you would be instructed in; and if, for the like Purpose, you consult the Works of the best Masters; you will soon overcome all Difficulties.

C H A P. XLII.

Useful Remarks upon the foregoing Chapter.

1. **Y**OU may compose a Bass, under another Part, without the Help of the fundamental Bass, by the Knowledge of the Succession or Progression of the Concords or consonant Notes, (which Succession we have fixed in such a clear Manner, that it cannot admit of any Doubt) provided that you remember to pass from a perfect Concord to an imperfect, and from this to the other, to avoid two perfect Concords together, when it can be done; whereas the imperfect Concords may follow each other (though you must not make too frequent use of this Liberty, by reason that it would be a Fault against that Variety which ought to be used) and to give to that Bass a diatonic Progression as often as may be, though a consonant Progression is to be sometimes used, especially in the chief or principal Cadences, where it is absolutely necessary.

2. You may compose a Bass upon the Succession of the Chords
6
fixed in the Rule of the Octave of 7 and 2, —, of 9, and others.

5
See Chap. XI, XXI, XXII, XXVII, XXVIII, and XXIX.

3. For Variety, you may make Use of the Examples where the several different Ways of making the Bass to proceed under the same Treble are fixed, see Chap. XVII. observing that, of the four Parts that are contained in those Examples, it may happen that one of those Parts will always be like that which you shall have composed; but, lest you should be mistaken, you must observe whether these Progressions are in the same Mode or Key; and, for that Purpose, you must not consult the Notes by their Names, but by the Rank and Order they stand in the Key you are in, and in that of the Examples. And, as these Examples are composed in the Key of C, you will find that a Progression from the Third to the Fifth, or from the Sixth to the Fourth, &c. will always bear the same Chords in any Key whatever.

See Chap. XIV. and XVII, of the Manner of preparing and resolving Discords.

See also Chap. XXIV. and XXVI, Art. I, II, and III, of the Manner of removing from one Key to another; how they may be distinguished, and how you may know what Chords are to be given to the Notes of a Bass in any Progression whatever; because the Knowledge of all these Things connected, will free you from an infinite Number of Doubts that will start at every Instant.

When once you are tolerably well grounded, and Master of all these Articles, you will easily discover afterwards, the Manner of practising Licences : You may figure the Melody or Treble, and that of the Bass, if you think proper, by observing the principal Parts of the Bar, and the Note that is to bear a Chord in each Part, in order that you may rightly and truly figure your Bass ; and, when you doubt of the Chord, you must place a fundamental Bass under those two Parts composed, by which you will see whether you have committed any Faults, and what Chords the Notes in the continued Bass are to carry ; observing that the Note which makes the Third, the Fifth, or the Seventh to that in the fundamental Bass, can carry, but a Chord derived from it ; or, if that Note in the continued Bass is a Third or a Fifth below that of the fundamental, the Chord will then be by Supposition, and in that Case you must examine whether it be used properly, and according to the Rules,

As soon as your Bass is well and rightly figured, nothing is more easy than to add to it two or three Parts, unless the upper Part, being too far sought, should hinder you from ranging those other Parts in all their Regularity ; which is the Reason, that, the more there are Parts, the more we are obliged to follow in the Bass a fundamental Progression ; though we have given divers Examples of making a Bass to proceed diatonically, or by conjoint Degrees, in the Progression of an Octave, as well ascending as descending, whether it be by the common Chords, by the several

Chords of Sixths, or by those of 7 and 6, of 2 and $\frac{6}{5}$, of 9, &c.

We now shall shew you what is to observed in a Composition of several Parts.

C H A P. XLIII.

Rules to be observed in a Composition of two, three, or four Parts.

IT is difficult to succeed perfectly in Pieces of two and three Parts, if all the Parts are not composed together, by reason that each Part is to have an easy Singing and gracious Melody ; and a skilful Man seldom composes one Part, without feeling, at the same Time, the Effect of the other Parts that are to accompany it.

1. Although one Part is generally chosen for containing the finest Melody which is called the Subject, yet, if the other Parts are

are left naked, that diminisheth greatly the Beauty of the Subject; and it can be tolerated only in what is called a Recitative, where the Bass and the other Parts serve only to fill up the Harmony; but, otherwise, the Melody in two or three Parts are to be pretty near alike.

The less there are Parts, the more Variety is required in the Chords; it is, therefore, for Pieces in two Parts that this Rule requires a greater Strictness.

2. When you compose in three Parts, the Chords must be filled up and completed as much as may be; and the best Rule for that Purpose is, always to use Thirds and Sixes, at least in two Parts; the Octave ought to be used therein but seldom, unless the Design, the *Fugue, or the Melody, leads us to it, especially in perfect Cadences, where each Part generally ends upon the Key-note.

* We shall speak of *Design*, and of a *Fugue*, in the last Chapter.

E X A M P L E

The musical score example consists of three staves of music in 3/4 time. The first two staves are in G major (one sharp), and the third staff is in E minor (three sharps). The music consists of eighth and sixteenth notes, with various rests and accidentals. The third staff includes figured bass notation (e.g., 5b 7, 6, 6, 5 4 6) and a trill (tr) in the final measure.

Continued.



As to pieces of four or more Parts, they are made either for a Chorus of Music, or for Quatuors or Quinques, &c. (you will find a Quinque or Canon in the last Chapter.)

The Voices in a Chorus may be increased to what Number we think proper in each Part, whereas we generally chuse but one voice for each Part, in a Quatuor or Quinque. Now, as there is some difficulty to give a fine, natural, easy Melody to every Part heard together, you must, at least, make it predominant in the Bass and the Treble, especially in a Chorus; nevertheless, you may give it to whatever Part you please, sometimes to one Part, and sometimes to another, by preferring that which is in the highest Degree of the Voice, or Instrument, supposing there be no Voices; for our Attention is naturally led to those Sounds that are the most acute; but we do not mean to deprive the Bass, which ought to prime in this Case, and upon which we are always to be ruled in these Sort of Pieces.

Whatever Difficulty there be in filling up a Quatuor or a Quinque with a fine Melody, we must nevertheless endeavour to succeed in it; and, probably, it was in Favour of these Pieces, that a Fugue was invented; which, renewing sometimes in one Part, and sometimes in another, surprizes the Auditor, and obliges him to withdraw his Attention from those Parts that are stripped of Melody, and to fix it upon that which retakes the Fugue: It is also by this Means, that the Auditor is artfully drawn in to give his Attention to those Sounds that touch him most. As to the Melody of the Fugue, and the several Rests that may be therein introduced, when you feel that the Melody is not very agreeable, it depends entirely upon Taste, and a proper Choice, to meet with Success (which is the Subject of the following Chapter) and it can be only in Chorus's that can please without Fugues; the same Thing is in respect to Duo's and Trio's.

One

One may exceed five Parts in Composition; but that belongs only to great Masters of the Art, who know how to double properly the consonant-notes or Concords, by giving them, in that Case, opposite Progressions, and diversifying the Whole by Melodies more or less figurative.

C H A P. XLIV.

Of Design, Imitation, Fugues, and Canons.

D E S I G N, in Music, is, in general, the Subject of all that the Composer proposes; for a skilful Composer is to propose to himself a Movement, a Key or Mode, a Melody, and an Harmony agreeable to the Subject he would treat. But this Term is to be more particularly adapted to a certain Melody which he would have predominant in the Continuance of a Piece, either for making it suitable and agreeable to the Sense of the Words, or for Fancy or Taste; and in that Case it is distinguished in Design, in Imitation, and in Fugue.

Imitation hath no particular Merit that deserves our Attention; it consisting only by repeating at Pleasure, and in any of the Parts, a certain Continuance of Melody, without any other Regularity.

Fugue, as well as Imitation, consists in a certain Continuance of Melody, which may be repeated at Pleasure, and in any of the Parts, but with more Circumspection, according to the following Rules.

If, in Imitation, we may repeat the Melody of one or more Bars, and even the Air entirely in one or in all the Parts, and upon whatever Chords we think proper; on the contrary, in Fugues, the Melody must alternatively be heard in the two principal parts, which are the Treble and the Bass, unless, instead of the Treble, we chuse another Part; and, if the Piece contains many Parts, it will be more perfect, when the Fugue is heard alternatively in each Part. Again, the Chords that must be therein used, do not depend upon our Choice; and here follows the Manner of using them.

1. You must chuse the Key-note and its Fifth for the first and last Notes of the Fugue, preferable to any other, when you are not yet thoroughly assured of what you do; and the Melody of this Fugue is to be comprised in the Compass of the Octave to the Key; for, supposing that it exceeds the Bounds of the Octave, those Notes that are above or below the Octave, are to be deemed the same as those that are within the Octave.

2. If

2. If one Part begins or ends by the Key-note, the other Part is to begin and end by the Fifth; and thus, in respect to every Note that answers within the Compass of the Octave to the Key; and so contriving it, that the Notes that are found between the Key-note and its Fifth, may answer equally in each Part; that is to say, that the second Note which is immediately above the Key-note, may answer to the Sixth, which is immediately above the Fifth; and thus, reciprocally, of that Note which is a Third, a Fourth, or a Fifth, either above or below the Key-note to that which is in the same Degree above or under the Fifth, according to the Progression of the Melody, which may either ascend or descend; for the Regularity and Conformity, required in the Notes that begin and end the Fugue, are to be equally observed in the whole Continuance of the Melody which the Fugue is composed of.

3. As in a diatonic Progression, either ascending or descending from the Key-note to its Fifth, and from this last to the other, there is one Note Difference either more or less, you may make one of those two Notes, in conjoint Degree of that Progression that contains the greatest Number, to agree with that Progression which must unavoidably be used, wherein there is one Note less, and this in the Middle of the Melody; for Instance, if the Melody of the Fugue proceeds by descending from the Key-note to its Fifth, we can therein make Use but of the sixth and the seventh Notes; whereas, in order to make the same Melody equal in descending from the Fifth to the Key-note, we can pass upon the fourth, the third, and the second Notes; so that we must chuse one of these three last Notes that is the nearest to the Key-note upon which the air of the Fugue ends, in order to give it a Melody pretty near like that which was first heard. Likewise, if we proceed by that Progression that contains the greatest Number of Notes, we must make that which hath the least Number to agree with it, and this rather towards the End of the Melody than at the Beginning; but an Example will better explain it.

First Example.

Second Example.

Third Example.

Handwritten notes:
 Flageolet
 Scale of the 5th
 Authentic
 Scale of the Key

First Example. A. 1 2 3 4 5 6 7. A. or 5 6 5 7. 1 3 5 6 7 8 1 2 3 4

Second Example. 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4

Third Example. A. D. 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4

Fourth

Fourth Example. *auth.* Fifth Example.

R. F. G.

Sixth Example.

J. Or N

Q R R

Q R R

In the first Example, the sixth or the seventh Note answers to the Third *A*.

In the Second, the Sixth answers to the Third *C*.

In the Third, the Seventh answers to the Third *D*.

In the Fourth, the Fifth *B*, or the Fourth *F*, answers to the Key-note *B. F*.

In the Fifth, the Third answers to the Seventh *G*, or to the Sixth *H*.

In the Sixth, the Third answers to the Seventh *L*, or to the Sixth *N*; the Second answers to the Sixth *J*, or to the Fifth *P*; the Fifth answers to the Second *M*, or to Key *Q*; and the Key-note answers to the Fourth *R*.

Many

Many Things are to be observed to avoid Mistakes in the Choice (which appears to be arbitrary) between each of the five Notes from the Key to the Fifth ascending, in order to make an Air answerable to that of the four Notes from the Fifth to the Key-note ascending, whether the Air ascends or descends; for there will always be found five Notes one Way, and four on the other; even sometimes we are obliged to borrow the second Note or the Fourth, in order to make up five Notes from the Fifth to the Key-note ascending, or from the Key-note to the Fifth descending, which is the same Thing; and those Authors, who have wrote of Fugues, have neglected these Observations, it will not be improper to disclose what Experience hath taught us upon this Subject.

1. The Fifth must always answer the Key-note, and the Key-note to the Fifth in the first and last Notes of the Fugue; and we cannot go from this Rule but in the Middle of the Air, where it is permitted to use or borrow the fourth Note in Lieu of the Fifth, and the second Note in Lieu of the Key-note, in order to make the Succession of Melody more equal and conformable one to another; there being, by this Means, but four Degrees from the second Note to the Fifth ascending, or from the Fourth to the Key-note descending, from which you may compose an Air pretty near like that which is within the Compass of the four Degrees, from the Fifth to the Key-note ascending, or from this last unto the other descending: The same Liberty will also furnish us with five Degrees from the second Note to the Fifth descending, and from the fourth Note to the Key-note ascending, according to the five Degrees from the Fifth to the Key descending, or from this last unto the other ascending; and, when we say that the Melody formed from these borrowed Notes will be pretty near alike that which is heard between the Key-note and its Fifth, it is by reason that it cannot absolutely be the same, on Account of the diatonic Degree of each Mode, the Notes of which cannot be altered by any new Sharp or Flat, saving in flat Keys, where a Flat must be added to the sixth Note, when it descends; and a Sharp to the Leading-note, when it ascends; being at Liberty, also, to add sometimes a Sharp to the Third of flat Keys, and to the Fourth of all Keys, when they answer the Leading-note; as we have done it in the sixth Example, to the Notes marked with a T, provided that those Notes make the sharp Third, or Sharp Sixth, with the Bass.

2. The Bass of the Fugue being found, you may seek, also, for the other Parts that might accompany the Melody and the Bass; wherein may be observed, that that Bass and the other Parts will follow pretty near the same Progression with the first Melody and the Answer; and also, that the Bass will bear the same Chords

in one as in the other, if it be truly imitated; so that by the Means of this Bass, and of the other Parts, we may find that of making several Fugues to be heard together, or to compose another Species of Fugue, called a Canon, of which we shall speak hereafter.

3. The Melody of one Fugue may admit of several different Basses; it may be so composed, that it may be more suitable to the Bass, than to any other Part; which is indifferent, for, by inverting the Chords, we can compose various Basses, or cause one Part to serve as a Bass, though the Melody might be more proper for a Treble; but nothing is more pleasing than to use alternately these different Ways of accompanying a Treble or a Bass, especially in a Fugue, where a Variety can only be discerned in the Parts that accompany it: And, if we have said that the Bass of a Fugue might always be pretty near the same, it was only, in order to give the most just and true Idea of the Manner how the Melody of a Fugue ought to be imitated; for this Likeness in the Chords is, of itself, a sufficient Proof thereof.

4. In order to know the Choice that ought to be made of the Notes contained within the Compass of the Key-note to its Fifth ascending, and from this to the other descending, you must always keep in View the Key-note and its Fifth, at which Notes the Melody of each Fugue generally ends; but they are not to hinder us from making the Intervals of the Answer to be conformable to those of the Fugue inverted, especially in the Middle of the Air: So that, having made an Interval of a Third, Fourth, Fifth, Sixth, or Seventh, in the Midst of the first Melody, we are to make the like in the same Part of the Melody that answers the First, and so of the others. Yet this last Rule is not so general, but that one may deviate from it, in Favour of a diatonic Progression, or in Favour of the principal Notes of a Mode, having Regard rather to what follows than to what precedes; and to the Key-note and its Fifth (which generally begins and ends the Fugue) than to this Uniformity of Intervals which we have proposed. So that the Interval of a Fourth is oftentimes to answer that of a Fifth, and this last to answer the other; but, moreover, if, after a consonant Interval, there appear one or more diatonic Intervals, we must then have Recourse to those Places where the Key-note appears, in order that the diatonic Progression, which is found from the last consonant Interval until the Key-note, be regularly imitated in the answering Part until the Fifth; or, if the Progression leads to the Fifth, it must be imitated in the answering Part towards the Key-note, especially when a Progression (be it which it will) ends by a Cadence; for the final Cadence of a Fugue must always be made

upon the Key-note and upon its Fifth: Though, if that Cadence doth not absolutely end the Fugue, then we may use the Fourth instead of the Fifth, and, sometimes, the Second instead of the Key-note.

A Fugue ought seldom to begin or end but by the Key-note, its Fifth, or Third; the Sixth or the Seventh answering then to that Third, as it appears in the fifth preceding Example: So that, by sticking to what follows, rather than to what precedes, and by the Conformity of the Chords that are to meet over the Bass used to Melodies answering one another in Fugue, you will seldom be mistaken.

E X A M P L E

First Melody. Answer. First Melody.

Fundamental Bass.

Continued Bass.

Answer.

Fundamental Bass.

Continued Bass.

The

The continued Bass is placed only to shew, that, whatever Bass you may imagine under a Melody proposed, it may always have the same Uniformity, by bearing the same Chords, but the Fundamental is still better in this Case.

5. The Melody or Subject of a Fugue ought to contain, at least, half a Bar; and, if it contains more than four, the Answer must begin in the Fourth; and yet the Movement ought to be somewhat quick, that so long a Succession of Melody, stripped of Harmony, may please.

6. A Fugue may begin by any one of the Parts, but it ought naturally to end upon the first Part of the Measure or Bar, when it is divided into two Parts; and upon the third Part of the Bar, when it is divided into four; and, when it ends in any other Part, it is either for the Sake of the Words, or for Fancy only. Sometimes, for Novelty, we may trespass upon these Rules, which depend only upon a good Taste; and the Surprise which these Sort of Fugues that end contrary to the Rule create, can be but pleasing, when they are done with Judgment and Discretion; they may also end upon other Notes than the Key-note and its Fifth.

E X A M P L E.

First Melody. Answer.

First Melody.

7. The Melody of the Fugue is to be imitated, in every Respect, as much as can be; for the same Quantity of Semibreves, Minims, &c. contained in any Part of the Measure, must be used wherever the Fugue is heard.

8. You may begin each Part in the Unison, or at the Octave of the first Part; but, when these Parts follow each other at the Fifth or Fourth, it is more agreeable, and produces a better Effect.

A

A Fugue may begin, and be answered, by any of the Parts in the whole Course of the Piece; and, when you change Keys, every Note of the Fugue must be the same in this new Key, as well in Respect to the Degree they occupy in the first Key, as in their Quality, Quantity, and Measure.

9. You may wait until the Melody or Subject of the Fugue be entirely finished, so that each Part may answer it one after another; but, as it sometimes happens, that, in the Midst of the Design, each Part may be made to answer, it has no bad Effect; provided that nothing be thereby altered. See the sixth Example.

10. By Inverting, all that Variety that may be introduced in Harmony, gives a new Grace to a Fugue; so that, having framed a Design or Subject, you may invert it in such a Manner, that the same Inversion which has been heard ascending, may be heard descending; and, *vice versa*, without any other Alteration.

E X A M P L E.

First Melody.

Fugue Inverted.

Answer inverted.

Idem.

11. Several Fugues may be heard together, or one after the other; and it ought to be contrived, as much as possible, that they should not always begin at the same Part of the Bar, or in the same Bar, especially for the first Time; and that their Progressions be inverted, and differently characterised; that is to say, that, if the one contains some Semibreves, the other ought to contain Minims, Crotchets, &c. at the Will of the Composer; and, if they cannot be heard together, that a Part of the one may, at least, be heard with a Part of the other, which will be better explained by the following Example.

QUIN-

Rau - cae fac-tæ sunt fauces
vi cla-mans, La-bor-a-vi cla-
mans La-bo-ra-vi, cla-mans,
La-bo-ra - - - vi cla-
me - - - æ fac-tæ sunt fau-ces me-æ.
mans, Rau - cae fac-tæ sunt fau-ces
cla-mans,
mans, cla-mans, cla-mans, La-bo-
La-bo-ra - - - 6-vi cla-
9 8 5b 5b 5b

La-bo-ra - - - vi cla - -
me - - - æ. La-bo-ra - vi cla - -
Rau - - cæ fac-tæ sunt fau-ces
ra - - - vi cla - - mans,
mans, La-bo-ra - - - vi
mans,
mans, De-se-ce-runt bo - - cu-li
me - - - æ, fac-tæ sunt fau-ces fau-ces me - - - æ,
Rau - cæ fac-tæ
gla - - mans.
7 8 4 5 6 6 4 5 7 7

De-fe-ce-runt o-culi
 me-i, Dum spe-ro in De-um me-um, dum Ipe-
 La-bo-ra - - - vi
 sunt fau-ces me - - - a, cla - - -
 Rau - cie fa-cie sunt fau-ces me - - - a
 me-i, dum spe - - ro, dum spe-ro in De-um
 -ro. La-bo-ra - - - vi cla - -
 cla - - - mans, cla - - mans,
 -mans.
 cla - - mans, De-fe-ce-runt o-culi me-i, dum
 # b5 9 8 2# 6 b5 b5
 7 7 7 7 7

me - um. Rau - ca fac - ta
mans, cla - mans, cla - mans,
cla - mans.
De - fe - ce - runt o - cu - li
spe - ro, dum spe - ro, spe - or, spe - ro in De - um
funt fau - ces me - a, fac - ta sunt fau - ces
cla - mans, Rau - ca fac - ta
De - fe - ce - runt o - cu - li
me - i, dum spe - ro in De - um me -
me - um, dum spe - ro, dum spe - ro, spe - ro, spe - ro in De - um

The musical score is written for a Latin hymn. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are in Latin and are written below the notes. The score includes various musical notations such as notes, rests, and accidentals. There are also some performance markings like 'hr' (hairpins) and 'Z' (possibly a section marker or a typo for 'Z'). The piano part includes figured bass notation (numbers 1-7) indicating fingerings or chords.

me.æ. De-fe-ce-runt o-cu-li-me-
 sunt fau-ces me-æ, fau-ces,
 me.i, dum spe-ro in De-um-
 um, dum spe-ro spe-ro in De-um
 me-um, dum spe-ro, dum spe-ro, dum spe-ro in De-um
 7 7 7 7 7

-i, dum spe-ro spe-ro spe-ro in De-um me-
 - fau-ces me.æ
 me-um, dum spe-ro, spe-ro spe-ro in
 me-um, dum spe-ro, spe-ro, spe-ro in De-um me-
 me um
 7 7 7 7 7

um, La-bo-ra - - - vi-La-bo-ra-vi-cla-mans cla-

La-bo-ra - - - vi-cla-mans cla-

De-um, me-am, dum spe-ro in De-um me-

-um, dum spe-ro in De-um me-

La-bo-ra - - - vi-cla-mans cla-

6 - - - 3 6 6 4

7 7 7

mans,

mans,

um. De-se-ce-runt o-cu-li

um. De-se-ce-runt o-cu-li me-i, dum spe-ro in De-um

-mans.

5b 5b

7 7 7

dum spe-ro, spe-ro, spe-ro in De-um, dum spe-
 De-fe-ce-runt, De-fe-ce-runt o-cu-li me-i, Dum
 me-i, dum spe-ro in De-um me-um. Rau-cæ
 me-um. Rau-cæ fac-tæ sunt fau-ces me-
 De-fe-ce-runt o-cu-li me-i, dum spe-
 ro in De-um me-um. Dum
 spe-ro in De-um me-um, dum spe-ro, spe-ro,
 fac-tæ sunt fau-ces me-æ.
 æ.
 ro in De-um me-um.

Figured bass notation (basso continuo):

6 4 # 6 4 b 6 5b 4 — 5b
 7 7 7 7
 5b 6 — 5b # — 6 6 4 b 6.

Principles of Composition.

173

spe-ro, spe-ro, spe-ro, spe-ro in De-um, spe-
spe-ro in De-um spe-ro, dum spe-or, spe-
Dum spe-ro, spe-ro, spe-ro, dum spe-
Dum spe-ro, spe-ro, spe-ro in
Dum spe-ro,
-or, spe-ro in De-um me-um.
ro in De-um me-um.
-ro, spe-ro in De-um me-um.
De-um me-um, in De-um me-um.
spe-ro, spe-ro in De-um me-um.
Aa

This Example contains four different Fugues, and there are few Pieces of Music that contain more at once : We are often satisfied to introduce but one or two, but they may be inverted, which contributes greatly to the Perfection thereof.

The Fugue of *Rauca facta sunt*, &c. which, for an Answer at the Fifth, ends almost every-where upon the second Note, would be more perfect, if it ended upon the Key-note, as you will find it at that Part where the Bass takes that Fugue. Yet this second Note, which is there taken, instead of the Key-note, may be tolerated, and more especially when we are tied up by other Fugues, which, by Beginning and Ending with this, cannot agree but with this second Note. The Succession of the Chords, or even good Taste, may also oblige us, sometimes, to interrupt the true Melody of the Fugue ; which often proceeds from the Author's Skill, in order to throw a greater Variety in the Course of his Piece : Nevertheless, this is not allowed, but after all the Subjects of the Fugue have been sufficiently heard.

To distinguish the several Notes which we have the Liberty of passing between several Parts of the Bar for the Sake of the Air, you must examine the fundamental Bass, which in that Case, doth not make Harmony with those Notes.

The fundamental Bass is added to the other Parts, only for the Sake of proving, that, in the whole Course of the Piece, there are found but perfect Chords, or that of the Seventh ; and that the whole is taken from the Rules we have established upon those two Chords : Therefore, and for that Reason ; it must not be examined with the other Parts, in respect to the Order, or to the Progression of the Concords and Discords, but only as to the real Harmony and Foundation of the Chords ; this Order or Progression being observed and kept, only between the five upper Parts and the continued Bass ; and the Foundation or Ground of the Chords is found in that fundamental Bass, which contains very near all the several and different Progressions from whence our Rules have been taken, whilst the other Parts never make but the Octave, the Fifth, the Third, or the Seventh, excepting in the irregular Cadences, and in the Chords by Supposition or borrowed.

As we may find as many different Fugues as there are different Airs, it would be impossible for us to give Examples of all of them ; therefore the Choice must be left to the Composer's Taste, provided he observes, in all other Respects, what we have said as to the Beginning and Ending of them and their Answers.

And if you are willing that several Fugues should be heard together, you must pitch upon one, and in this Case you may
chuse

chuse which you please; so that, if the Melody of one Fugue be agreeable to you, you may add to it three or four Parts, and you may find in these Parts the other Fugues. Yet, as several different Fugues that should begin and end at the same Time, and wherein there should happen to be the same Number and Value of Notes, would become insipid, by appearing to be only an Accompaniment one to the other, you must endeavour to avoid this Defect, by observing the Method we have mentioned in the Paragraph preceding the last Example. Words in Prose, which seldom bear the same Quality amongst themselves, naturally lead us to this Variety, which ought always to be sought after; but Words in Rhyme, equally measured, require a particular Care to begin and end one of these Fugues sooner or later than the other, and to insert some Divisions in those that can bear it, in order to introduce a greater Variety, but the whole must be done without Confusion; for the Entries or coming in of each Fugue are to be distinctly heard, without clashing with the other by properly ceasing, for some Space, that Part which is to retake the Fugue, and this Silence or Rest can be made but upon a Concord or consonant Note. One Fugue, for the first Time that it is heard, must not serve as a Continuance to the Melody that precedes it, but the Contrary must be practised with Success; provided that this Fugue hath been heard at least once in every Part.

All the Entries of the first Fugue may be heard separately from the others; after which you pass to the Second, to the Third, &c. in which Case you intermix the first Fugue with the new Fugues. You may also cause each of them to be heard separately one from the other, and intermix them afterwards. If you would use several Fugues together, by placing one of these Fugues in one Part, and the other in another Part, it is then difficult to avoid Confusion. Oftentimes one Subject or Design makes us forget the other; yet the Composer ought to have them equally in View, and in his Mind. It is, therefore, by the Variety of Designs, or Subjects, by giving them opposite Progressions, by causing them to enter into different Parts of the Bar, &c. that you may cause each Fugue to be heard. It often happens, that one Part may sing two Fugues successively, which at first appeared but one, and which afterwards may be divided into two, which produces also a very agreeable Effect; but, in that Case, the second Part that retakes these Fugues, ought to begin immediately at the Place where they may be divided, though one may anticipate or postpone that Entry for some Parts of a Bar, and even for more than a Bar.

The same Number of Rests, or of Bars contained in the first Part that retakes the Fugue, must be observed in the next Part, that is to say, that, if the first Part that retakes the Fugue hath reckoned one Bar, each of the other Parts are to reckon the like Number of Bars after that which immediately precedes it. This Rule, nevertheless, is not so general, but that it may be trespassed upon sometimes; and we think, that the third Part that retakes the Fugue, may be postponed or advanced for a Bar: So that, if the second Part hath reckoned two Bars, the third Part may reckon but one, or three after the second Part, and so of the others which repeat this Fugue in the Unison, or at the Octave, after the third Part; for as the Fifth is to answer the Key-note, and the second Note the Sixth, &c. what may agree one Way, after the End of one or two Bars, may possibly not agree with the other, after a like Number of Bars. It would be, therefore, restraining too much the Genius of an Author, by keeping him within the Bounds of the first Limits; and such as will not agree to this, will find a thousand Designs or Subjects where it may happen, that not one of them can be subjected to this strict Regularity. See, upon this Subject, the Fugues of *Rauca fæste sunt*, and of *Defecerunt oculi mei*, in the last Example:

When all the Parts cease together, in order that a new Fugue may appear in a better Light, the Subject must never appear as if it was absolutely ended, for we must always make the Auditor to expect as much as possible what we intend for him, and, to that End, this Rest or Silence ought to be used but in false or irregular Cadences; and, if they be perfect Cadences, it must, at least, be in a foreign Key, as we have observed it in all the like Cases.

A Fugue is an Ornament in Music, founded upon good Taste; so that the most general Rules we have given, are hardly sufficient to succeed perfectly in it. The various Sentiments and Events that can be expressed in Music, introduce every Moment a Novelty which cannot be reduced to fixed Rules. It is true, that a perfect Knowledge of Harmony discovers to us the Roads we should take in this Case; but the Choice of those Roads depends upon our Taste, and this Taste requires an Experience, which cannot be attained to but by Practice, and by studying and hearing the Works of the best and most skilful Masters in this Kind.

There is another Species of Fugue, called Perpetual, or Canon, which consists in an entire Air, the Subject of which is to be repeated regularly by all the Parts.

The most common are taken in the Unison, or at the Octave, according to the Extent of the Voices or Instruments; and for that Purpose you may compose a Subject at Pleasure, to which you add as many Parts as you think proper; and, of all these Parts, you compose an entire Air, which is so contrived, that the Melody of one Part may serve as a Continuance to the other; after which this Air begins by one of those Parts which is immediately followed by another, at the Time that the first Subject is ended; thus each Part follows the other, and, when the First is at an End, it begins again, being always followed by the others, as at first, provided that each Part began at its proper place. See the Example at the Side.

Supposing that you had imagined one of the Subjects contained in each of these five Parts, you might easily add the others, and from thence make an entire Air, in which consists all the Difficulty of this Canon, of which this is the Air,



Da Capo.

Re—veill ez vous dor—meur sans fin, Relindindin, Relindindin, Relindindin, Re—

The Melody of those five Parts is very obvious in this Canon; we have only added some Notes for the Sake of the Air; and each of these Parts is to begin the Air one after the other, when the preceding Part is at the Mark*.

This perpetual Fugue may also be taken at the Fifth or at the Fourth; but then, in this Case, the entire Air must be framed, and proper Sharps and Flats (as the Case requires) are to be added to those Notes, of which the natural Degrees would hinder those Parts that repeat the Air to be entirely conformable to the first Subject, without observing any Modulation, but only the Melody, which makes it the more difficult; for, every Time that a Part takes the Fugue, it goes into a new Key, which is at the Fifth, if the Fugue is taken at the Fifth; and at the Fourth, if it be taken at the Fourth. If the Number of Parts is unli-

B b

imited

mitted in the foregoing Canon, we believe that in this there cannot be used more than four Parts, since there hath not hitherto appeared any of this Sort in four Parts.

Canon at the Fifth.

Ah! loin de rire.

Ah! loin de

Ah! loin de ri—

A.

Ah! loin de ri—re, Pleu—

Ah! loin de ri—re, Pleurons, Pleurons. Ah!

ri—re, Pleurons, Pleurons. Ah!

—re, Pleu-rons. Pleu-rons. Ah!

—rons, Pleurons. Ah!

If the Voice cannot reach the Note marked *A*, the Unison of the preceding Note may be taken.

When a Canon is said to be at the Fifth, it is to be understood above; so that a Fifth above, or a Fourth below, is the same Thing; and this is to be allowed, especially, for the Convenience of Voices.

We have placed the four Parts together, because it would have been difficult to have judged of it otherwise. Though we might only have given Notice, that each Part is to be taken at the Fifth of that which precedes it after two complete Bars; and though the Guides *w* which shew where it must begin again, are not upon the Space or Line which refers you to the Mark *†*, one must, nevertheless, follow and continue in the same Key designed by the Guide *w*, by imagining a new Key, or, rather, imagining that the Key hath changed, as it really does; but that the Modulation of the Melody which is found at the Mark *†*, is always the same: Thus you may continue as long as you think proper.

Canon at the Fourth.

The musical score is arranged in four systems, each containing two staves. The first two staves of each system are in treble clef, and the last two are in bass clef. The music is written in a style typical of 18th-century French musical notation, with various note values, rests, and accidentals. The lyrics are in French and are written below the staves, often with horizontal lines indicating long notes or breaths. The score is titled 'Canon at the Fourth' and includes a key signature of one flat (B-flat) and a time signature of 2/4.

Avec du

Avec du vin, endormons nous, en-dor-

Avec du vin, endormons nous, en-dor — mons nous, en -

vin, en-dor-mons nous, en-dor — mons nous, en-dor-mons nous.

— mons nous, en-dormons nous, Avec du.

— dor — mons nous.

It is difficult to compose these two Sorts of Canons, unless you have a thorough Knowledge of inverted Chords; and you must avoid using (as much as you can) the Fifth, the Fourth, and the Eleventh.

The best Method to make a quick Progress in Composition, is to apply and stick closely to Modulation, and to the fundamental Harmony, which are the principal and only Cause of all that Variety that may be therein introduced, by inverting that same fundamental Harmony, the Modulation whereof never changes.

F I N I S

E R R A T A.

Page 6, the Direct in the Tenor at Bottom should be on C. The Cliff in the first Bass must be on the third Line. The Direct at Top F, and at Bottom G.—Page 17, Counter Tenor, seventh Bar, a 3 over the first Note. ~~X~~Page 21, Bass seventh Bar B under the first Note.—Page 62, eighth Stave the F Cliff on the fourth Line. Third Bar second Note, B on the second Line, not F.—Page 68, Example of A Flat must have B, E, D and F Flat.—Page 77, the first Stave, the 7 over the second Note in the seventh Bar must be out, and 7 put over the first Note in the eighth Bar. The fourth Stave, the first Note in the ninth Bar must be B on the second Line.—Page 96, the third, fourth, and fifth Stave, the F Cliff must be on the fourth Line, not on the Third.—Page 111, the second Note in the first Bar should be D.—Page 122, the last Example, the fourth Note D in the second Bar, should be a Crotchet.—Page 123, the last Example, the second Note E in the second Bar must be a Quaver.—Page 125, the sixth Bar the second Note in the Bass must be B.—Page 131, the second Stave, the second Note in the seventh Bar must have a 6 over it instead of a 5.—Page 136, the second Stave, the fifth Bar, the second Note must be C in the second Space.—Page 138, F over the second Note in the sixth Bar, of the second Part in the Treble, C over the first Note in the seventh Bar.

p. 21.